# JAMES E. WARRING BASELER STRASSE 35/37 (V) 6 FRANKFURT/MAIN GERMANY

September 27, 1966

Mrs. Edith Halpert Director The Downtown Gallery 465 Park Avenue New York, N.Y. 10022



Dear Edith :

Now I am the one who must apologize for slowness in letter answering, because ever since I received your letter of May 19 I have intended to reply to it.

In the first place, I was very sorry to hear that you had been rather sick and I hope that by now you have long since completely recovered.

I have just recently made colored photographs of all of the major pictures I own, including the ones I wrote to you about. Of course, the colors are never very good, at least when the pictures are done by an amateur like me, but at least they do give some idea of the pictures.

I am sending you with this letter a picture of "Space Tension" by Morris, the Sheeler lithograph from the Industrial Series of 1928 and the small Sheeler tempera, which is actually dated 1951.

The small litho is actually 6 1/2 x 9 inches, is marked 38 out of 100 and appears to have been signed personally by Charles in 1954. which I seem to recall was when you gave a one man show of his pictures.

The small tempera picture was actually a gift from Charles and Musya given to us at the time we left Irvington-on-Hudson toward the end of 1951 to go to Dayton, Ohio. This is probably the reason you have no record of it. As I recall, this was actually a study for a larger picture, although I am not sure whether he actually ever did the larger one.



## NEW YORK STATE EXPOSITION SYRACUSE, N. Y. 13209

HAROLO L. CREAL. DIRECTOR HELEN B. VANDERVORT, DIRECTOR, ART AND HOME CENTER

September 29, 1966

Mrs. Edith G. Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert?

The 125 Years of New York State Painting and Sculpture Exhibition closed on September 5th and your loans have been returned to you.

We are happy to tell you that this Anniversary exhibition was very well received and was seen by a record breaking attendance of about 200,000.

But what was even more satisfying was the overall high quality of the works themselves seen by such a wide audience. This, we feel, has been very much in keeping with the aims of the New York State Council on the Arts.

Your loans contributed so much to the success of the exhibition and we are most grateful to you for your generous cooperation.

Sincerely yours,

Joseph S. Trovato

JST shb

# HEATH'S GALLERY AZ PONDE DE LEBNAVE., N. E. - ATLANTA BA. 30308 TELEPHONE 875-1468

-2-

upon occasion. We would appreciate hearing from you as soon as you are able as we are trying to finalize the season's schedule and arrange advance publicity.

Sincerely

David C. Heath

C. Heath

DCH/ma

New Sole we will visit your goldery.
Thould you sopion.
Very tody yours.
Bestorie Mexicall

Clave of a handrage

September 17, 1966

Mrs. Joan Ankres Ankrom Gallery 910 N. La Cienega Blwd. Les Angeles, California 90069

Bear Mrs. Antirum,

We unpacked the 3 erates of Broderson items this moraing and both Mrs. Malpert and I are very excited about the new It will make a marvellous show, One small wormy: you list 19 items on your consignment sheet and the erates contained only &. I notice the missing four pieces are Please advise. small - are you sending them separately?

Sincerely years,

Resurd Rose

Fitzgerald, K September 16, 1966 Mr. Ken Fitzgerald 19 Hickory Hill Road Tappan, New York 10983 Dear Mr. Fitzgerald: I had expected to see you at the Callery, as we had previously agreed, in order to acquaint you with the WEATHERVANES which we had sold and therefore were not in the books I had at Newtown. Would you be good enough to let me know when you plan to be here. I found a few photographs of those that you had chosen but unless you plan to continue with the project there is no point in ordering the other prints. Our photographer is back at work and will accept orders at this point. He charges \$1 for each print. Although we are not quite ready to open the Gallery I am here daily getting our first show of the season installed and will be glad to see you if you call me a day in advance. A catalogue of the show is enclosed. You will see some fascinating weathervanes as well as all the other categories of folk art. Do let me hear from you. Sincerely yours.

POBERT G. BERRY 90 PARK AVENUE NEW YORK, N. Y. 10016

September 24, 1966

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Mrs. Halpert:

I enjoyed talking with you by phone, and do hope that you can take a fall vacation to make up for your hectic summer.

I greatly appreciate your willingness to offer me a Stuart Davis print, if you find you have a duplicate in your own collection. I consider him the outstanding American painter of his time, since he combined so well a free and fresh imagination with artistic discipline. Realistically (i.e. economically), a print is probably the only original medium of Stuart Davis to which I can aspire, but since they are so beautifully done and typical of his work, they are highly desirable in their own right.

In another month or so, I shall call again as you suggested.

With every good wish . . .

Sincerely,

BOH: pa

Mr. Tracy Atkinson Director Milwaukee Art Center 750 North Lincoln Memorial Drive Milwaukee, Wisconsin 53202

Dear Tracy:

This is rather a late moment to answer your kind invitation to the preview. Because of the employment situation our re-opening after the summer "vacation" (?) has been delayed and we are now in the threes of arranging the opening exhibition, thus making it impossible for me to leave the premises.

I hope the preview exhibition is a howling success. Perhaps I can manage to see the exhibition before it closes. Also it would be good to visit with you.

Best regards.

Sincerely yours,

80H:ps

seasobers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaece is living, it can be assumed that the information sy be published 50 years after the date of sale.

COLUMBIA MUSEUM of ART

BENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT

DIRECTOR

September 28, 1966

Mrs. Edith G. Halpert, Director Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Mrs. Halpert:

It hardly seems possible that fall is already here, and that Dr. Craft's and my exhibition Landscape in Art: Its Origin and idevelopment, January 17 - February 26, 1967, is in the final stages of formulation. Unfortunately, Dr. Craft is not at all sure he will be able to go to New York this fall, and thus will not be able to definitely meet with you to choose paintings for our show.

We are very interested in exhibiting landscapes by John Marin, Edward Hepper and Stuart Davis. All three men were so influential to the directions landscape painting took that such a show as ours would be incomplete without them. You are such an authority on these men, exhibiting them first, that I would like to leave to your discretion the choice of appropriate paintings for our show. I am sure your choices will be outstanding.

I have enclosed our loan request forms (left practically blank) for you to fill in when you choose the paintings. As we are in the process of writing the catalogue and finalizing the show I would appreciate hearing from you as soon as possible.

Dr. Craft and I are very indebted to you for your help and generosity in the formation of this show and efforts in the past. I know that if he goes to New York he will make every effort to see you.

I look forward to hearing from you.

Sincerely yours,

Am R. Jennings

(Mrs. W. Croft Jennings, Jr.)

ARJ/ma Encs.

30 Orange St. Nantucket, Mass. September 8, 1966

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

I believe the bill which is enclosed of March 30th in the amount of \$525.00 is incorrect as the 10% for the Foundation was not deducted. In any event, I would prefer to credit the piece for something larger, as I do not think that this is big enough to be very effective for exhibition purposes.

Very sincerely yours,

Sana Roby

SS:mg

Mrs. Edward Shannon

Dear Who. Halperts august four Th; heure all the changes. Sona Shamm

Section 6. Dues: Arrears. Any member who shall fail to pay his dues, subscriptions or assessments within thirty days after the first day of October in any year shall be notified by the Secretary, and if payment is not made within the next succeeding thirty days, shall be reported to the Board of Directors as in arrears, and if so ordered by the Board, shall be dropped from the rolls and shall thereupon forfeit all rights and privileges of membership.

Section 7. Suspension and Expulsion. A Member may be suspended for a period or expelled for cause, such as, but without being limited to, violations of any of the By-Laws or rules of the Association or for conduct prejudicial to the best interests of the Association. Such suspension or expulsion shall be either (a) by a twothirds vote of all the Members of the Association or (b) by a twothirds vote of the total number of Directors, provided that a statement of the charges against him shall have been sent by registered mail to the Member against whom charges have been filed, addressed to him at his last recorded address, at least fifteen days before a proposed hearing on the charges. Such statement shall be accompanied by a notice of the time when and the place where a hearing is to be held to act upon the charges and that the Member will have an opportunity to appear at the hearing at the time and place mentioned in such notice and to answer the charges. The Board of Directors may set up procedures for the conduct of such hearings.

### Article II

# Meetings of Members

Section 1. Annual Meeting. A meeting of the Members of the Association shall be held annually on the first Thursday in May, or on such other date as shall be fixed by the Board of Directors, and at such place within the United States as the Board of Directors shall designate, for the election of Directors (in years in which directors are to be elected), for receiving the annual reports of the Board of Directors and officers, and for the transaction of such other business as may come before the meeting.

Section 2. Special Meetings. Special Meetings of Members of the Association may be called at any time by direction of the Board of Directors or by the President, and shall be called at any time by the President upon the written request of a majority of the total number of Members of the Association. Each such special meeting shall be held at such place within or without the State of New York, and on such date and at such time, and for such purposes, as shall be specified in the notice thereof.

Section 3. Voting. At each meeting of Members of the Association, each Member present in person or by proxy, and in good standing at the time of the meeting, shall be entitled to one vote. President
OR, LEON J. OBERMAYER
Philodelphia, Pa.
Chairman, Executive Council
DR. Phillif D. SANO
Chicago, IR.

Vice Presidents
PROF. MOSHE DAVIS
Jergiolem, Israel
PROF. OSCAR HANDLIN
Combridge, Mass.
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Rachester, N. Y.
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New York, N. Y.
CR. JUSTIN G. TURNER
Los Angeles, Colli.

FRANK L. KOZOL, ESQ. Boston, More. Recording Secretors

SIDNEY MUSHER New York, N. Y. Frepturer

NATHANIEL E. STEIN New York, N. Y. Cureter

DR. ABRAM VOSSEN GOODMAN Lowronce, L. I., H. Y. Additional Members

Additional Members Factolive Council ROBCAT L. ADLER Chicago, III. PROI . SELIC ADLER Buffolo, N. Y. OR. MAURICE BISGYER Washington, D. C. JULIUS BISNO boverty Hills, Calif. UR. MARK BORTMAN Boston, Mass. PHILLP N. COLEMAN Jacksonville, Florido LAWRENCE M. CUTLER, M.D. Boilger, Moine DE. FREDERIC A. DOPPELT Fort Wayne, Indian DR. FLOYD S. FIERMAN El Puto, Texps HERBERT A. FOGEL, ESQ. Philodelphia, Po. LOUIS M. FUSHAN, ESQ. Pilisburgh, Pa. ALBERT A. HUTLER Highland Park, III. JUOGE HARRY A. ISEBERG

INDEE MARRY A. ISEBERG
Chicogo, III.

DR. MAURICE JACOBS
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METRY W. KENGE, ESG.
Chicogo, III.
PHILLE M. KLUTZNICK, ESG.
Chicogo, III.
NORMAN KORYP
Chicogo, III.
EDWARD KRONSBERG
Charleston, S. C.

SAMUEL LEMBERG New York, N. Y. RALPH G. NEWMAN Chicogo, III. PROF. MADELINE ROBINTON Brooklyn, N. Y.

DR. ABRAM I. SACHAR Wollhom, Mais. DR. MALCOLM H. STEEN New York, N. Y.

THOMAS J. TOBIAS Charlesian, S. C. DR. JAMES A. WAX Memphis, Term.

BEWIS M. WEINSTEIN, ESQ. Boston, Mals. JOSEPH G. WEISBERG, ESQ. Brookline, Mass.

PROF. HARRY A. WOLFSON Combridge, Moss. Liore-ion CR. Nathan M. KAGANOFF

SH. SIDORE S MEYER

Dear Friends:

AK:eg

Enclosure

The Landing Day Exercises of the American Jewish Historical Society will take place this year on Tuesday, September 27th, 1966. The occasion marks the arrival of 23 Jews from Brazil to New Amsterdam in September, 1654, to establish the first permanent Jewish settlement in the United States of America.

The commemoration will be marked by an 11:30 wreathlaying ceremony at the flag-pole in Peter Minuit Plaza, located at State and Whitehall Streets, by a recently arrived "new American" child, whose immigration has been assisted by the United Hebrew Immigrant Aid Society (HIAS) Service, and by the New York Association for New Americans.

The occasion will be formally noted on the evening of Toesday, September 27th, at 8 P.M., at the Jewish Museum, 1109 Fifth Avenue, New York, with an address by Professor Robert D. Cross, Chairman of the Department of History at Columbia University, and a specialist in immigration history. Dr. Cross will speak on the similarities and differences between Jewish immigration and that of other ethnic and religious groups. The Jewish Museum will be exhibiting material on the "East Side ghetto" of the early 20th century.

I will preside as Chairman of the Landing Day Committee that evening. Please return the enclosed card letting us know whether you plan to attend. I do hope you will be able to attend this very important event.

Singerely yours,

ABRAM KANOP, M.D.

Chairman

Landing Day Committee

rior to publishing information regarding sales transactions, mearthers are responsible for obtaining written permission om both satist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or sechages is living, it can be assumed that the information say he published 60 years after the date of sale.



# JEFFERSON GALLERY

7917 IVANHOE AVENUE LA JOLLA, CALIFORNIA 92037 continued aceital

20 September 1966

Mrs. Edith Gregor Halpert The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I am sorry that my communications left some doubt in your mind as to whether or not we'd kept a few pieces from the exhibit. Such was not the case.

I was specifically referring to the possible placement of the Storrs "Le Sergent de Ville" and the
"Oppossing Forms" which are still under consideration
by the Director of the San Diego Museum. We did
return all the pieces (with the two Morris's sold
remaining) and felt that since we, too, were closed
for the summer and that the Director was in Europe
it was best to return everything to New York.

Elizabeth and I expect to be in New York within a few weeks and will hope to see you at that time. Our old friend, Earle Grant, wants to trade in a French watercolor for an exciting Hartley. So let's see what you have in stock. (Of course, I don't meant to trade in his picture for one of yours - I'll take care of that on this end).

Our very best regards.

Sincerely yours,

1800

JTJ:jn

**FELEPHONE: AREA 714 459-3020** 

September 12, 1966

The Downtown Gallery 465 Park Avenue New York, New York

Gentlemen:

You have on loan to an exhibit currently showing here in Los Angeles Jacob Lawrence's "Dancing at the Savoy". Gouache 14" x 21", 1943.

I am interested in purchasing this work. Naturally, I would not expect delivery until after the last exhibit in March 1967.

Is it for sale? How much?

Very truly yours,

Richard A. Simms

September 21, 1968

Mr. Richard B. Davis Davis, Delaney, Inc. 141 East 25th Street New York 10010

Dear Mr. Davis.

Servy, but we do not have a transparency of Steart Davis's "Seme" to lend you.

Sincerely years,

researchest are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information casy be published 50 years after the date of sale.

Pou

September 30, 1966

Mr. E. F. Sanguinetti, Director Tucson Art Center 325 West Franklin Street Tucson, Arisona 85705

Dear Mr. Sanguinetti:

Thank you for your invitation to your current exhibition. I was out of town and therefore did not acknowledge this earlier and advise you that, much as I would have enjoyed being present on that occasion, it would have been impossible for me, as this is the busiest period in the Callery annually.

I would very much like to obtain from you the catalogs of both the "Members' Annual Open Exhibition" and of the "Art Collected by Banks in Arizona" and would appreciate being put on your mailing list thereafter. If there is any charge for these catalogs, please send along a bill. We have added your name to our mailing list and you will receive our catalogs and announcements in the future.

I hope that I will have the pleasure of meeting you when you are next in New York.

Sincerely yours,

EOH/t-

Prior to publishing information regarding sales transactions, exsearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

October 1, 1966

Mrs. Edward Sweeney 309 Colony Street West Hempstead, L.I., N.Y. 11552

Dear Mrs. Sweeney:

A thorough search of all the mail and material that accumulated during the months we were closed has failed to turn up the photograph and letter you sent some time ago regarding the John Marin painting. What with the quality of the temporary help nowadays, this may yet show up, filed in some obscure place.

However, in order to expedite your request, may we trouble you to send a duplicate. I hate to be such a bore, but we do try to cooperate. Mark the envelope to my attention and I'll do my best to hang on to this copy.

Thank you for your patience.

Sincerely yours,

Tracy Miller





September 27,1966

Fair

Mrs. Edith Halpert, Downtown Gallery, The Ritz Towers, Park Avenue and 57th Street, New York City.N.Y.

Dear Edith:

It was good to meet with you once again and my only regret was that we could not totally monopolise you. However, your visitors were most interesting and the whole evening was delightful. When we are next in New York, we would like you to join Estrellita and me for dinner and catch up on all that happened during the summer.

Incidentally, we were not too far from your summer home over the weekend - in Middlebury, Connecticut - and once again we thought of you.

Thank you so much for the delightful dinner and for your re-introduction to Charles a la Pomme Souffle. I hadnot been in that restaurant for over two decades and I remember Charles, the original owner, with nostalgia.

With warm remembrances and regards from Estrellita and from me.

Sincerely,

130 Sparks Street, Ottawa, Canada Telephone 236:7181, Area Code 613 e a reasonable search whether an artist or lag, it can be assumed that the information and search after the date of sale.

Jeft 14,66 Cear Edith Halpert: Mr. and Miss Difference and I will be in her york Sipt. 27 and 28 for the sole purpose of visiting quite a rumber of gallesies. Since we one doing so much in such a short

Itay and the suce the galleries normaly do Unt open until 10 Aul, and since you are

an understanding person I am woodering

if we might impose upon you to meet with you at your gallery at 9 Au, Jest 27.

If this is unpossible or an unreasonable

Lequest, please do not hesitate to so state.

We are looking precord to seeing you

and your collection in any event.

Sincerely yours, Henry Dugan

September 23, 1966

Dr. J. Dewey Bisgard 542 Doctors Building Farmam at 44th Street Omaha, Nebraska 68131

Dear Dr. Bisgard:

It was so good to hear from you and I certainly look forward to seeing you and the Sibbernsens.

Because of all your previous kindnesses, I am breaking my life-long record and will be at the Gallery promptly at 9 2.8. on Tuesday, September 27th.

Until then, my best regards to you and Mrs. Bisgard.

Sincerely yours,

EQH/tm

715 Gov. Micholla Street New Orleansk La. 70116 September 15, 1966

REA Express Storage Dept. Rm No. 3 403 10th Ave New York N Y 10001

Dear Sir:

Re: Shipment from New Orleans 7-20-66 Rec.No: 768587

Date placed in storage: 3-4-66 Ref. No. H36830 Bin No. MR4

The above shipment to Edith G. Halpert, 465 Park Ave., New York, N.Y. was not delivered due to the art gallery being closed until Labor Day.

You will please deliver the crate at once, if it has not been delivered by now. I will of course be responsible for the storage charges.

I did not write to you before this because the crate could not be delivered until labor Day, and I thought that delivery would be automatich under these circumstances. Only today did I discover the fine print on the reverse side of your advisory post card.

Yours very truly,

James A. Dombrowski

enclos post card form No. 520

rior to publishing information regarding sales transactions, essawhers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published foll years after the date of sale.

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#### THE AMERICAN CHURCH IN PARIS

45, QUAL D'ORSAY . VII

MARTIN v. B. SARGENT

MINISTER

Dear Miss Halpert,

TEL : INVALIDES 38-90, 07-99

Thursday, lest 30

Thankyou for sending the invitation to the opening of the new Donwtown Gallery - hope all went well. Read the article in TIME and enjoyed it, though it was a rotten picture!

Why in upplaced the addition

I'm turning to you again for advice. There is currently a good deal of interest over here in American antiques etc = several articles in the French magazines, the first American antique shop. For that, and other reasons, we are currently exploring the feasability of an exhibition of early American arts, lent by Americans living abroad. We have uncovered a good bit in the way of furniture, quilts, hair wreaths, old dolls, silver and so forth. Original paintings are, alas, not available, except for The Peaceable Kingdom which the Bohlens have on loan from the Museum of Medern Art, and they probably are not allewed to lend it = though we'll try. It occurred to me that color reproductions of early American paintings would be better than nothing, and would add to the beauty of the show. So that my question is, what would be the best source for such reproductions - large ones = and could I trust the source to choose 15 or 20 of the most significant?

The USIS has put the request on their teletype, and you may get an inquiry from them. Frankly, I preferred writing directly. I remember the collection at Williamsburg very well - I do not remember reproductions there. At any rate, I know you know the most, and can give me the best advice.

Saw Marguerite and Bill on an all too short visit to Maine last summer, and he looked better than I had expected after such serious illness. The fountain looks levely, though they have put bright red geraniums around the pend, which I do not like. At any rate, even the taxi drivers point it out with pride. C'est la vie!

Our best wishes to you, and our lasting appreciation for all you have done and will do.

Sincerely,

Aspara Jargeer

Reading this over, I realize the last sentence might be misinterpreted = 1 meant your great contribution to our country!

September 27, 1966

Mr. Sylvan Cole, Director Associated American Artists 605 Fifth Avenue New York, New York 10017

Dear Sylvan:

Please accept my rather belated thanks for your invitation to attend the opening of your exhibition with sherry, yet !

As a brother dealer you will understand the situation. Just as I was about to leave, three "important" visitors arrived and I was stuck and, as usual, had to miss this event. However, I do want to see the exhibition and will pop in one of these days.

Best regards.

Sincerely yours,

EGH/tm

appr

Storr

September 23, 1966

Mr. Don Murray Irvin Jaffe & Associates Hartford Building Dallas, Texas 75201

Dear Mr. Murray:

As you requested, I am listing below the current valuation for insurance of the Georgia O'Keeffe painting.

DEER HORN, 1938 011 \$10,000.

Sincerely yours,

BGH/tm

tin and purchaser involved. If it connot be after a renounable search whether an artist or living, it can be assumed that the information whether the information is the following the formation of the connection of the following the followin

cior to publishing information regaçting sales transactions, essenchers are responsible for obtaining written permassion om both artist and pratchaser involved. If it cannot be established after a reasonable search whether an artist or surchoos is living, it can be assumed that the information as he published 60 years after the date of axis.

G. Gordon Hertslet

September 14 1966

Downtown Gallery, Inc. 465 Park Avenue New York, N.Y. 10022

Dear Miss Halpern:

Enclosed is our check covering the Charles Sheeler Still Life billed on your invoice 10910 of September 7,1966.

Mr. Buckley tells me that one of the art magazines reviewed the recent Sheeler show you had and reproduced this particular picture in the article.

We would appreciate having a copy of this item for our files. Do you think you could send it to us? Mr. Buckley cannot recall which publication it was - otherwise we could write direct.

On our next visit to New York we plan to visit your gallery. It is unusual that we should have purchased the Spencer and the Sheeler without having any conversation with you!

Office Levely

rior to publishing information regarding sales transactions, essenthers are responsible for obtaining written permission om both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or incheses is living, it can be assumed that the information my be published 50 years after the date of sale.

September 27, 1966

Mr. Donald M. Halley Jr., Assistant Director Des Moines Art Center Greenwood Park Des Moines 12, Iowa

Dear Mr. Halley:

In response to your letter, you might be interested to know that John Storrs' daughter brought me a book of old clippings, catalogs, etc. dating back to his early success and the many exhibitions which were held in the 30's, etc. I dare not remove anything from these books and hope that you plan to be here in New York some time in the near future when you can go through the fascinating material. We have no zerox machine and have the work done via photostat which is impossible in book form. However, much as I dislike to let this record leave our hands even for a few hours, I will be glad to arrange to have zerox copies made elsewhere and send you the material in relation to the sculpture you acquired. As I recall it was reproduced way, way back.

Our catalog of the exhibition held a year ago April contains biographical notes and I am sending this to you together with the publicity release we sent out, which includes some additional material. As soon as I hear from you I will make the necessary arrangements to supply you with data you request.

Sincerely yours,

RIGH /+.w

\*

# SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS

WASHINGTON, D. C. 20560 CONSTITUTION AVENUE AT TENTH STREET

September 30, 1966

Mrs. Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

My Dear Edith:

I know we witnessed an historic occasion on Tuesday, the first museum completely concerned with American art, standing alone, not fused with the Modern, and showing a survey of our art from the earliest to the present. Caroday for me, I felt, gave a fair review of the Whitney. The selection up to 1950 was brilliant and I was pleased to see so many works that I had only seen in reproductions and was surprised at their brillance. Perhaps it was the lighting; also, Gordon's hanging was great, subtle not flashy, more generous to the earlier works than to the 4th floor contemporary.

The selection of the contemporary was I felt a little weak. I did not think the Rickey particularly great and I am very fond of his work. Your butterfly has much more character, dignity, style and strength. The Larry Bell is beautiful but perhaps limited. I loved the Chryssa, Fragments of Times Square but the assemblage of Bruce Conner Looking Glass leaves me cold. How beautiful the Gabo, Lachaise, and your Nadelman. Although I admire Lippold greatly, I felt his work was thin--but enough of all this.

I do not know for me whether all art should be a lasting impression or whether it be a momentary impression, that is almost as
good. Perhaps it takes many moments to make an hour and that is also
transitory. Yet the earlier works in the show do stand alone and out.
But it was the contemporary that formed the icing on the cake. No
matter how good the icing the cake stands for the whole yet the icing
was fun. I for one was proud of that exhibition and I was pleased to
be able to see it with you.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both srifet and purchases involved. If it cannot be stablished after a reasonable search whether an artist or archaeor is living, it can be assumed that the information sy be published 60 years after the date of sale.

Redi-Memo

To The Downtown Gallery 465 Park Ave, New York, N. Y. 10022

IRVIN JAFFE & ASSOCIATES

HARTFORD BUILDING

RI 1-3131

DALLAS, TEXAS 75201

Leon D. Starr REGARDING:

DATE:

Gentlemen:

We have insured an Oil Painting "Deer Horns" 1938, 2X3, by Georgia O'Keefe in the amount of \$4,000. for Mr. Leon D. Starr of Dallas, Texas.

For insurance purposes would you please forward an appraisal of this painting as Mr. Starr advises this item was purchased at your store.

Thank you for your early attention.

9/19/66

#### Members as of November 1, 1965

ACA Gallery Alar Gallery Associated American Artists, Inc. Babcock Gafferies Budley Gallery Grare Borgenicht Gallery Leo Castelli Galiery Calerie Chalette Cardier&likstranuline. Peter H.Deitsch Tibut DeNagy Gallery Driventown Gallery Andre Emmerich Callery Pairweather-Flandin Gallery Chicago FAH Galleries Richard Leigen Callery, New York and Chicago Feigen/Palmer Gallery, Los Angeles Forim Gallery Rose Fried Gallery James Goodman Gallery Bulfalu Grand Central Moderns Srepher Hahn Callery Dalzell Hatheld Galleries, Los Angeles B.C. Holland Gallery, Chicago Leonard Chutton Gallery Martha Jackson Gallery Sidney Janis Gallery Samuel M.Krotz Gallery Krarjshpan Galleries Felix Landau Callery, Los Angeles Lefebre Callery R.M.Light&Co., Boston Lock Gaileries Albert Lock Gallery Main Street Galleries, Chicago Maxler Gallery Philadelphia Pierre Matisse Gattery Midiown Galleries Mileh Gallery Boris Mirski Gallery Roston Donald Mondis Gallery, Detroit Betry Parsons Gallery Peridot Gallery Peds Galleries Frank Perls Gallery Severty Hills Poindexter Callery Rehn Gallery Paul Rosenberg&Co. Saidenherg Gallery Sam Salz Bertha Schaefer Gallery Seiferheld and Co. Charles E.Slatkin Galleries Stable Gallery Staempfli Gallery, Inc. E.V.Thaw&Co., Inc. Valley House Gallery Dallas Maynard Walker Callery Weybe Gallery Willard Gallery

All members located in New York City, eyo proches a therwise and tasked

Howard Wise Gallery Zabriskie Callery BOO BOUTH BERETANIA STREET, HONOLULU, HAWAII 98814, TELEPHONE 889-699

9 September 1966

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

It was good to hear from you, "at ease" in that charming Newtown house and landscape of yours. By now, however, it is probably a lovely summer memory, like our Kauai vacation, when the Fosters left the City and Art behind, and fell in with nature's rhythmon that gorgeous island.

We're thrust again into the new season, and it's a matter of seemingly endless aloha treatment for visiting "firemen", not to mention our important annual show, juried this week. Re the latter, I am excited by the quality of entries and the strides artists, old and new, are making in their work, which has remarkably independent character, freshness and professionalism. Out of 475 entries, 112 were selected for the show, which is an amazing percentage.

Betty Ecke had already left town when your letter arrived, and I imagine you will have seen her before getting this. The show we gave her was a parting gesture, planned more or less spontaneously and not catalogued. It was a handsome presentation, revealing new subtlety as well as strength in her work. Of course it was very well received and a happy occasion for all of us. I believe Betty feels, as do I, that she is working away from the decorative quality, involving lots of metallic leaf, and is now becoming more atructural. I believe you would be pleased with this new work.

Your "foster children" are emersed in the new school year and forging ahead in all directions. Robin is a senior now, and we are facing the choice of college (be talks of Harvard, but who can afford that? 1) and separation in another year. I am really very happy about the way all three of them are developing but wish they wouldn't grow so fast.

Page and progeny join me in aloha to you.

As ever,

James W. Foster, Jr.

Director

September 17, 1962.

Dear Edith:

With all that has transpired since we moved to Connecticut, I don't remember whether I advised you of our change of address or not.

I have been in the Stamford Hospital for the past few weeks under observation for a stubborn heart condition, and Alfred is still suffering with Parkinson's and arteriosclorosis. Otherwise, everything is just dandy.

I think we made a very wise move, inasmuch as my two sisters take turns watching over us!

We hope all goes well with you and that you had a fine vacation this summer. Any news re the Maurer?

Do, if you have time, drop us a line and tell us how you are. If you ever drive up this way, we would be more than happy to get a glimpse of you. It's been such a long time.

Alfred sends his loye as do I.

...

cior to publishing information regording sales transactions, meanthers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be sightlished after a reasonable search whether an artist or probaser is living, it can be assumed that the information in the history of the living of the living in the living in

September 30, 1966

Mr. Richard Hirsch, Director Allentown Art Museum Fifth and Court Streets Allentown, Pennsylvania

Dear Richard:

We have just been given the green light by the attorney for the Sheeler estate and I am writing you promptly to let you know that, if you are still interested, <u>CONVER</u>\_SATION PIECE is now available to a museum only - and certainly to one of my favorite directors.

Please let me know whether or not you are still interested as I have a long waiting list for the paintings in our Sheeler exhibition last Spring and am eager to get the matter settled without much further ado. Won't you please let me know your wishes in the matter?

I do hope you will have occasion to be in New York in the near future as it is always a pleasure to see you. Meanwhile, my very best regards.

Sincerely yours,

BOH/tm

# HEATH'S GALLERY AZ PONDE DE LEON AVE., N. E. - ATLANTA DA. SDEDE TELEPHONE OZOMANO

September 12, 1966

Miss Edith Halpert Downtown Gallery 165 Park Avenue New York, New York

Dear Miss Halpert:

On a recent trip to New York my wife called your gallery but it being August you were on vication. We are very much interested in arranging a show of Ben Shahn's work for our gallery. Both Mr Shahn and your assistant Mr. Rose were encouraging in that they felt you might be interested in such a show for the South. People in the South have so little apportunity to see works of art of a high calibre and practically no opportunity to see works of the calibre of Mr. Shahn's. This situtation exists in spite of an increasing interest in art. Arts on the local level flourish but works other than regional ones or art that is subject to competition and critical analysis is very seldom available.

Our gallery has attempted to regress this imbalance by showing works by artists who have gained critical acclaim. Although we have been in business only a short time we have continued to gain increasing support from the public here which further convinces us that the South is ready for art of a superior nature. Our Jewish public here is, not suprisingly, the most sophisticated and devoted to the arts. Their support of our gallery has been instrumental in our success and judging by the numerous requests for works by Shahn, I am sure that such an exhibit would be a success here. We have shown with success Edmondson, Altman, Kelly and many other members of the American Graphic School. One of our most successful exhibits last season was a one-man exhibit of drawings and prints by Leonard Baskin.

This season we are having a one-man show of works by Rudy Pozzatti, followed by a show of Ben Cunningham's. In December we are having a New Trends show with works by Valledor, Flemming, Joe Downing and others. An exhibit of Oceanic art from the collection of Elsa Rogo (Mrs. Stefan Hirsch), who serves as an advisor and director of the gallery, is scheduled for January. Henry Strater is to be seen in February followed by an exhibit of Lyonel Feininger's graphic work. We have not definitely arranged a show for April but are working on one. We left May open in the hopes that you could send us a Shahn show at that time but if that is impossible and you are agreeable please name a month as several of the other shows are flexible and could be changed (e.g. January, April and June).

We are hopeful that you will be able to arringe this as we are sure such an exhibit could be mutually rewarding. If there are any questions or references you would like to have please let us know. We would of course be responsible for all shipping costs and insurance. If you feel a sales guarantee is necessary, we would guarantee sales to \$1,000 as we have done

#### September 29, 1966

Accurate Envelope Co. Inc. Department C 20.26 Reade Street New York, New York 10007

#### Gentlemen:

We would like to order the following envelopes as outlined in your brochure:

6x9 Sub 24 White Wove	5000 @ \$8.6	0 \$43.00
#10 Regular	1000 @ 8.3	0 8.30
#6 3/4 Regular	1000 4 6.7	5 6.75
#6 3/4 Window	1000 @ 7.7	5 7.75

Samples are enclosed for copy in upper left hand corner. Your order department told me on the telephone that normal delivery is one week and we will be most grateful for this courtesy as we have an important mailing to get out.

Although our credit rating has been first-rate during our forty years in business, this order may be sent G.O.E. if you prefer.

Many thanks for your prompt attention.

Sincerely yours,

EGH/tm

September 12, 1966 Mr. John Paul Koch 6922 Hammond Avenue Dallas, Texas 75223 Dear Mr. Koch: In reply to your letter of September 5th, I am enclosing a catalogue of the Weber Memorial Exhibition which contains several reproductions of his work, including several periods, styles, and themes. It is difficult to list prices as they vary in connection with the medium. Woodcuts and lithographs range from \$125 to \$250 - and are very scarce; the water colors start at \$850 for small examples and range to \$3,500; oils are priced from \$2,000 to \$15,000. When you are next in New York, I would be very happy

to show you a cross section.

Sincerely yours,

EOH:ps

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an actist or purchaser is lysing, it can be assumed that the information particularly for the date of sale.

September 16, 1966

Mrs. Leo Praeger Interiors 118 Ketcham's Road Syosset, L.I., N.Y.

Dear Evelyn:

I'm back at the Gallery after a long non-vacation. We are preparing for our opening show scheduled for September 20.

I have been going through the summer correspondence and found your very charming letter. I am glad that you decided to "run off" for a rest and trust that it was enjoyable. I am still suffering from various post-operative ills which are not serious but the sense of being utterly exhausted continues. Perhaps when I get a responsible staff I can relax sufficiently to function more or less normally. This has been a had two-year period for me, what with the agony of moving, supervision of rebuilding, and the attempt to achieve order which is so indespensible in a gallery.

I hope you and Leo will pay me a visit next week. It will be so nice to see you. I hope too that you as well as some other clients will cooperate financially as we cannot continue advancing funds to the artists and/or estates.

My fond regards to you and Leo.

**BORzad** 

#### MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 . ENdicott 2-3514

Conservation of Paintings

September 23, 1966

Mr. Huntington T. Block, 1025 Vermont Ave., N. W., Washington, D. C. 20005

Dear Mr. Block:

Arts Policy covering paintings in the studio would apply to the following situation. We did minor restorations to the background of a painting on loss to the Downtown Gallery of the type that is metal foil and paint on the reverse side of glass. Mrs. Halpert tells me that it is valued at \$900.00.

After restoration, the painting was backed by my assistant, inspected by me before packing, and was in perfectly sound condition. My assistant then placed it in a padded box and approximately an hour later one of the Downtown Gallery employees called for it. When the box was unpacked at the Gallery, it was found that a long curved crack had occurred in the glass at the upper right corner. Since it was handled very carefully by everyone, it is a complete mystery how this could have occurred.

I would appreciate hearing from you as soon as possible about this.

Sincerely yours,

MMW:th

or to publishing information regarding sales usus a town, searchers are responsible for obtaining written permission on both artist and purchases involved. If if cannot be stablished after a reasonable search whether an artist or probases is living, it can be assumed that the information sy be published 60 years after the date of sale.

September 8, 1966

Mrs. Enes Whipple Mnseum Sections The Guild Ball East Ampton, New York

Dear Mrs. Whipples.

We received back to day 4 Nilson Spencer paintings (on one of which the frame was badly dented), though 5 paintings were consigned to you. The missing painting in ABSTRACT STURE, 1922. Would you please look into the matter immediately and lot we know the whereabouts of the painting? Thank you.

Simul Pase

more additional candidates by submitting such nomination or nominations in writing, and signed by such five or more Members of the Association, to the Administrative Vice-President of the Association at least seven days prior to the Annual Meeting of Members of the Association. Except as provided in Section 6 of this Article, elected Directors shall hold office for a term of two years from the first day of October next succeeding the date of their election and until the first day of October two years thereafter or until their respective successors shall be elected and shall qualify. In the event of the failure for any reason to hold an Annual Meeting of Members of the Association on its scheduled date for the purpose of electing Directors, elected Directors may be elected at any special meeting of the Association called for that purpose.

Elected Directors shall be eligible for re-election. Ex officio Directors shall serve permanently.

Section 3. Quorum. One-third of the total number of Directors shall constitute a quorum for the transaction of business at any meeting of the Board of Directors.

Section 4. Meetings. Except as otherwise provided by the laws of the State of New York, meetings of the Board of Directors may be held without notice on such regular day or date as may be from time to time determined and established by the Board of Directors, and at any other times upon not less than forty-eight hours notice. Meetings shall be held at such place within or without the State of New York as the Board of Directors shall from time to time determine.

Section 5. Powers. Subject to the provisions of law and the Certificate of Incorporation, but in furtherance and not in limitation of any rights thereby conferred, the Board of Directors of the Association shall have the general management and control of the business and affairs of the Association and shall exercise all of the powers that may be exercised or performed by the Association. Without limitation upon the foregoing, the Board of Directors shall have the power to employ and to compensate in such amounts as shall seem desirable agents, representatives, accountants and counsel for the Association.

Section 6. Removal. Any elected Director may be removed from office, with or without cause, at any meeting of Members of the Association by the vote of two-thirds of all of the Members of the Association or, at any meeting of the Board of Directors, by the vote of two-thirds of the total number of Directors.

Section 7. Vacancies. If at any time there shall be a vacancy or vacancies on the Board of Directors, whether by reason of death or resignation or removal or by reason of an increase in the number of Directors, the remaining Directors, by the vote of a majority of the total number of Directors, may fill such vacancy or vacancies at any meeting of the Board of Directors. Except as

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proper symbol.

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EVA KROY WISBAR, EXECUTIVE EDITOR

RICHARD K. CARLTON, BURGETON

September 20, 1966

Mrs. Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of August 26 concerning the large collection of art books you have on hand. Unfortunately, Mrs. Wisbar was preparing for her trip to Europe and did not have time to contact you. However, she is interested in these books and would like to get together with you towards the end of October when she seturns. She will contact you at that time.

Mrs. Wisbar sends her warmest regards and is looking forward to seeing you soon.

un lha

X 2 2 - X

THE WORLDWIDE ART CATALOGUE CENTRE

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LOS ANGELES, CALIFORNIA 90024

September 12, 1966

The Downtown Gallery 465 Park Avenue New York, N. Y.

#### Gentlemen:

The Negro in American Art Exhibition opened last evening. I hasten to send you a catalogue. Let me thank you again for contributing to the success of the exhibition, and of the occasion.

Sincerely yours,

Frederick S. Wight

Director

Art Galleries

FSW:11

or to publishing information regarding soles transactions, carches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or observe is giving, it can be assumed that the information y be published 60 years after the date of sale.

September 30, 1966

Mr. Frank J. Winton 1060 Ardmoor Drive Birmingham, Michigan 48010

Dear Frank:

My bookkeeper has finally returned from a very lengthy vacation and has prepared this statement (enclosed) which lists your payments and records the check referred to in your letter, received by us on June 17th, leaving a balance as indicated of \$5000.

As I am not accustomed to dumning a client, it is most embarrassing for me to continue reminding you that you had written originally that payment for the Weber would be completed by the end
of 1965. We are now well into 1966 and I trust that you will make
an effort to take care of the matter, after referring to your own
records, which will indicate that you made only four payments, including June 17th, 1966, which you mentioned had not been credited.
As a businessman, I am sure you will realize how difficult it is
for me to cope with this situation because of my responsibilities,
which I have honored through my 41 years in the art business.
Won't you please be a good guy and settle the account, or at
least send a check for half of the balance and complete the payments before the end of 1966. I will be most grateful - and will
no longer have occasion to send you statements and letters. Many
thanks for your cooperation.

Sincerely yours,

EGH/tm

rece to publishing information regioning sales inclination, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 21, 1956

Mrs. Edgar C. Main 494 Maple Lone, Edgeverth Sevickley, Pennsylvania

Dear Bre. Pain,

Sorry, we do not handle repreductions, and as far as we know, magon LAND has not been seproduced except in the Art in America issue you mention.

Sincerely yours,

Zameni Rose



#### ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa. 18105

October 3, 1966

Mrs. Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

Of course I am interested in the Sheeler. The problem is that Jim is somewhere in Spain and I do not have his address at present. He was supposed to come back this month, but I have no money that I can call on for the piece I asked you to keep me in mind for. If you can retain that hold, by hook or crook I will attempt to communicate with him and will let you know. Thanks so very much for keeping the Collection in mind for this important piece.

Cordially,

Richard Hirsch

Director

RH; ofp

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehease is living, it can be assumed that the information y be published 60 years after the date of sale.

Nwfite

DIVISION / EL.TRONICS INCORPORATED

October 1, 1965



General Offices: 41 South Sixth Street, Newark 7, N. J. • Mitchell 2-1867

Downtown Callery RT. 2 Tower Hotel Park Ave and 57th St. New York, New York Invoice: D82039 Date: 9/1/65

Amount: 27.56 balance

Gentlemen:

This letter represents a statement of your purchases for the preceding month. The above notations indicate your open balance with us.

We, at NU-LITE, render a service as well as sell an excellent product. We, therefore, enjoy a closer relationship with our customers than is usually the case. We are happy to see that your service record indicates that everything is in order.

We appreciate your patronage and stend ready to cooperate in solving any lighting problems you may have. For that reason we invite your comments in the space provided at the bottom of this letter.

Thank you again, for allowing us the privilege of serving you.

Very truly yours, MU-LITE DIVISION

James T. Hagan

Special Service Department

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COMMENTS:

cing to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilized after a resocuable search whether an artist or archaser in Spring, it can be assumed that the information by be published 60 years after the date of sale.

September 27, 1966

Dear Mr. Rose:

Thank you for your reminder of September 23. I rather doubt that Miss Kline will visit your gallery. According to her latest letter: "Mrs. Halpert knows your requirements so well, and has such a reliable eye, that I am sure she would have no need of whatever advice I might give."

Mrs. Halpert had written that there are a number of Shahn silk screen prints and also some color lithographs by Abraham Rattner which might be included. Mr. Ray suggests, as a guide, that you select a maximum of six Shahn pieces and three Rattner. Selection should be based on those pictures in which the Hebrew calligraphy plays a prominent part or is integral to the design. We are interested in knowing whether any of these will be available for sale in this exhibit — they would be the only things for sale.

Our calligraphy show is scheduled for October 27 opening. Unless we hear otherwise, we shall assume that Mrs. Halpert, or whomever she delegates to act for her, will select the art and arrange for getting it to us.

Thank you very much for your cooperation.

Sincerely yours,

Miriam Lang Administrative Asst.

Mr. Howard Rose The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

rior to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable sourch whether an artist or urchaser is living, it can be assumed that the information architecture followers after the date of sale.

### BIRMINGHAM MUSEUM OF ART

ORGAR WELLS MEMORIAL BUILDING STH AVENUE AND SOTH STREET, NORTH BIRMINGHAM S, ALABAMA

WILLIAM M. SPENCER, CHAMMAN RICHARD F. HOWARD, CHECTOR September 14, 1966

Miss Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

Thanks so much for your letter of September 12. It is just possible that I will be able to get to New York in time enough to select actual works; but I believe, if you are willing, I would like to have you make at least preliminary selections. Zorach has also been invited at his home address. I should have checked with the news before these invitations were sent out and had them sent to you instead. In other words, we would be delighted to have Weber, Stasack and Storrs in addition to Rattner, Shahn and Zorach from your gallery if they have appropriate pictures or sculptures. With very best wishes,

Sincerely yours,

Richard F. Howard

Director

RFH/ec

Encls: (2) prospectus

nor to published 60 years after the date of sale.

eptember 22, 1966

Hr. Villiam Lage Relman Street Luceaburg, Massachusetts

Dear Bill.

Here are a portion of the photos you asked me to erder for you. We have no photo number for the Battmer COMPOSITION WITH OLD SWOES (as Mrs. Malport told you, she simply swiped it from his warehouse); and the Morris COMPOSITION has a Summed number, which always means a month or 2.

About Shake's LUTE, we have advanced the "new work" show considerably, and it does seem mean to hold you up on it. Consequently we have decided to replace it with semething cloc when the time cames, and you may have it new. Yould you like us to send it up to you, or do you plan to be in New York soon with your handy little station vagon? Whatever you decide.

My best wishes to Saundy and of course you.

Sincerely yours

Bouned Rose

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 15, 1966

Mr. Thomas Tibbs Director Des Moines Art Center Greenwood Park Des Moines, Iowa

Dear Tou:

I was delighted to receive your bulletin with two Downtown Gallery reproductions. I'm very curious about the reception the sculpture by Storrs has enjoyed among your trustees and members as well as the daily audience.

We are now in the last throes of reopening the Callery after my so-called vacation and I'm looking forward to the moment when all the stuff is off the floor and the storeroom is in order. This has been a very tough year for me what with the move, reconstruction, and my operation and I still have the same problem of not having the help I need. Both my secretary and book-keeper decided to take off the entire summer - the former plus. You will receive an announcement of our opening exhibition which I hope you will see in person. I will probably lose the few friends I still have. Bo try to make it and you know how I welcome your visits.

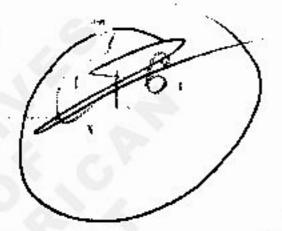
My warm regards to you and the family.

As ever.

BOH: md

Onc.

y white parties to the



September 27, 1966

Dr. Arthur Coltman Mill Road Meadowbrook, Pennsylvania

Dear Dr. Coltman:

It was indeed a great pleasure to see you and Mrs. Coltman at the Rattner exhibition. May I mention that your painting, which you so kindly lent to the exhibition, looked superb and I hope you feel that you truly own one of the outstanding examples of Rattner's work.

In digging through the many papers which accumulated during the summer, while we were closed, I came across a folder which contained a list of paintings by verious artists in the Gallery, indicating an interest in specific examples by our friendly collectors. Since you mentioned Max Weber, I note that you and Mrs. Coltman had indicated interest in two of his important paintings - SURPRISE and THE MODEL. Because of their importance, we have had them tucked away all this time and, if you still have a yen, I will be very glad to show them to you again to ascertain whether you will have a "hangover" or not. In any event, it will be a great pleasure to see you in the very near future. I must say it was a delightful experience for me to be at the Peale House to see the show and to see some of my favorite people.

Won't you please let me know if and when you are planning to come in as there are so many "events" in the art world in New York that I want to make sure to be here when you arrive. Meanwhile, my very best regards.

Sincerely yours,

rier to publishing information regarding usles transactions, searchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be reblished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information are he mublished 50 years after the date of raise.

September 30, 1966

Mr. Henry Gardner
Sales and Rental Gallery
Philadelphia Museum of Art
26th and Parkway
Philadelphia, Pennsylvania 19103

Dear Mr. Sardner:

I hate being a bore, but according to the "consignment agreement" which we received from your Art Sales Rental Gallery, the 11 items which we consigned to you on October 16th were to have been retained by your Gallery for a period of six months. We received your check for the Arthur Dove which was sold in July, but the others are still in the possession of the Museum and, according to the terms of the agreement, we should have received the unsold items before May of 1966.

Won't you be good enough to check into the matter and let me know when we may expect the pictures that have not been sold? I will be most grateful to you for any information you may give me regarding the matter.

I hope that you will have an opportunity to see our current exhibition before it closes on October 8th. It will be so nice to see you again. My best regards.

Sincerely yours,

EOH /tm

September 30, 1966

Mr. Herbert C. Lee 94 Juniper Road Belmont, Massachusetts 02178

Dear Mr. Lee:

Some time ago, you asked me to reserve for you the Sheeler painting entitled SPIRIT OF RESEARCH. As I advised you, the estate had not been settled at the time and I have just been advised by the attorney that we may sell a limited number of the paintings owned by the estate. Therefore, I am writing to let you know that this painting is now available to you.

If you are still interested, please let me know, as there are several other clients who expressed special interest in this painting. This is not sales talk; there is a small number of paintings available by the "Father of Precisionism" and many museums and collectors eager to avail themselves of the opportunity of obtaining an example of his work. However, I promised to give you first refusal and am doing so. I shall be most grateful for a prompt reply.

My very best regards to you and Mrs. Lee.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales unmanutums, squichers are responsible for obtaining written permission um both artist and purchaser involved. If it cannot be satisfiabed after a reasonable search whether an artist or numbers is living, it can be assumed that the information has published 60 years after the date of sale.

Sund Cat.

September 27, 1966

Mrs. Arthur J. Goldberg 799 United Nations Plaza New York, New York 10017

Dear Mrs. Goldberg:

Thank you for your thoughtfulness in sending we a note. On this occasion, we did not have a private opening.

The exhibition is so fascinating that I am very eager to have you see it. The Gallery is open Tuesday through Saturday from 10 until 6 and I will be delighted to have you come at your convenience. As it would be a pleasure to see you again, may I suggest that you telephone incadvance so that I may arrange to be here when you arrive.

My best regards.

Sincerely yours,

EGH/tm

we are strong there. I'd rather see a masterpiece by an artist already represented in the collection than a second-rate picture by a painter who isn't." I, too, think you can hardly have too many masterpieces.

In the draft agreement, there are provisions for controlling and adjusting the content of the collections which would make it possible, over the years, as occasions arise for the Special Committee to make whatever adjustments common sense might show were wise. Since that provision is there, what difference does it make if items are included in the gift which may also be covered by related items in other collections in Washington? Members of the general public are not apt to visit the National Gallery of Art, the National Collection of Fine Arts, the Gallery of Modern Art, the Phillips, the Hirshhorn, the Library of Congress and the Corcoran in one visit to Washington. Scholars and collectors will only do so when they have a special interest in an individual artist, or in a group, such as "The Eight," in which case the collector will wish to see just as much as he possibly can, and will only be delighted if he sees three or four examples of related subject matter and date in different institutions.

So it seems to me that you exaggerate the importance of "duplications" so far as it concerns the Museum as the recipient.

I know that it is hard if one is not feeling up to snuff to make decisions, even small ones, and I can't help but wonder if you don't wish to avoid making such an important decision as the one now facing you. You know how fond we all are of you, and I don't want to be one to try to "push" you into doing something.

However, it is no secret in Washington that my Trustees are concerned and restive over the long drawn out proceedings. Further, of course, every month that goes by means that we are not getting gifts from your friends which would supplement your collection. The

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser sayofved. If it cannot be stablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information y be published 60 years after the date of sale.

which is honoring its 8 original minuters (I'm one). This is at the Riverside Museum, from Sept. 25 until November, t I'm sunding them

Charybdia (1964)

Composition (1940-41)

and the Soulpture Taurus,

as ever

Seo.

PAUL N. PERROT DIRECTOR

September 23, 1966

Miss Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York

Dear Miss Halpert:

I have just received your invitation to "Popular Art in America" exhibition. I regret that it does not seem possible at present for me to visit you before October 8th.

Could you let me know the exact nature of the glass objects included in this exhibition and if any catalogue is available.

I am looking forward to hearing from you.

Sincerely,

Paul N. Perrot

PNP/b

to know how very graveful I am for
the time you hank.

May this - the HI = - be a happy
and successful in for you!

Afectionally,

Ho East 63th Street Jay

New Jay

Holober 1966

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission in both artist and perchaser involved. If it cannot be abliabed after a reasonable search whether as suist or rehaser is living, it can be assumed that the information y be published 60 years after the date of sale.



FLINT INSTITUTE OF ARTS Dewaters art center DR. G. Stuart Hooge, Director

September 12, 1966

Miss Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Miss Halpert:

Thank you for yours of August 29th. I hasten to answer following a business trip.

We are delighted to welcome Ben Shahn in the <u>Flint Invitational</u> November 4 - December 31, 1966.

From your roster, I should like to include Rattner, Stasack, O'Keeffe and Sheeler - major works of each if possible. And possibly Davis if I include artists recently passed from the scene.

Hahn Bros. picks up the New York work in early October. I will bring entry forms with me and make them out in the gallery.

Thank you once again for your interest and assistance.

G. Stuart Hodge

Director

GSH/jm

September 23, 1966

Mr. Eric Ray The University of Judaism 6525 Sunset Blvd. Los Angeles, California 20028

Dear Mr. Ray,

Whatever became of Miss Illine of the Jewish Museum? According to your letter of September 7th to Mrs. Halpert, a Miss Kiline was to visit the gallery and make a selection of Shahn and Rattner prints for you. Will she be here?

Sincerely yeurs,

Herard Rese

archaner is living, it can be seekined that the information by be published 60 years after the date of sale.

1965 sine of art in america, but I had in mind serverking larger. I magine the original is no small work, and I would not be mterested in a reproduction that would scale it down two far Hanking your for any helf, I am, James sincerely. Helen Chen

( Mus. Edjan C. Baen

sor to publishing information regarding sales uninsections, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information my be published 60 years after the detp of sale.

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EDISON TRANSCRIPTION SERVICE BUREAU



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September 30, 1966

Mrs. Edith Halpert Downtown Gallery .465 Park Avenue New York, New York

Dear Mrs. Halpert:

Effective November 1, 1966, we find it necessary to charge a minimum of \$50 per month for use of the services of the Edison Transcription Service Bureau.

We regret establishing this minimum, but our costs to properly service an account making limited use of our facilities are excessive.

Should you fe please let us know Cordislly yours,

Joan M. P.
Supervi A monthly production rate of approximately 840 lines is the equivalent of the \$50 ponthly minimum rate.

Should you feel the service not warranted under these conditions, please let us know. Thank you for your understanding.

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## WILLIAM J. KLEIN

### CUSTOM INTERIORS

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18 Sept. 1966

The Downtown Gallery

465 Fark Ave.

New York, N,Y,

Estimates

Shelving to kitchen, Long shelf over sink two tier shelving over cabinets one over door 4x8 sheet peg - board between two doors

Shelving two sides of bathroom small shelves to fit nache

Installed on heavy steel brackets where needed all material and labor supplied, unvainted

\$325.00 NYS Tax 16225 341.25 total

Subject to approval, signed copy and deposit of one third balance on completion.

ive to publishing information regarding sales transactions, executors are responsible for obtaining written permission am both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or reductor is fiving, it can be assumed that the information my be published 60 years after the date of sale.

September 21, 1966

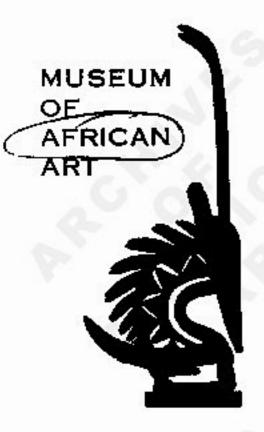
Mr. Gerald G. Schwartz 143 Second Avenue Trops New York

Dear Mr. Schwartz,

Thank you for your letter and your offer for purchase of Villiam Eprach's mahagany sculpture. However, as we do not like to compete with our artists, and as we have at present an excellent stock of sculptures from Mr. Loreck, we must decline.

Sincerely yours,

Rossard Ross



#### THUSTEES

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#### FREDERICK DOUGLASS INSTITUTE

for Inter-cultural Understanding

316 A STREET, NORTHEAST. CAPITOL HILL, WASHINGTON, D. C. 20002 Lincoln 7-0324, Lincoln 7-8690

September 13, 1966

#### SPECIAL DELIVERY

Mrs. Edith G. Halpert, Director Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

To confirm our brief telephone conversation, I do hope you can--but will understand if you can't--accept the invitation you will be receiving for our formal dedication on Wednesday, September 21st at 11:00 a.m.

I will also be grateful if we may borrow the Bakota funerary piece which Eliot Elisofon juxtaposed in photos with Picasso's THE DANCER in an article he did a number of years ago in the ATLANTIC MONTHLY. Walter Chrysler is lending us the large 40 x 60 Picasso, and we wish to set the two up in time for the dedication program.

I will be in New York on Saturday, September 17th for several hours and would appreciate being able to pick it up at that time if you can leave it in my name at the hotel desk, in the event that you will be in the country.

With continued wishes for your health and well being.

Sincerely.

WARREN M., ROBBINS

in to publishing information regarding sales transactions sarchers are responsible for obtaining written permission to both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or robuser is living, it can be assumed that the information y be published foll years after the date of sale.

evelyn g. praeger

INTERIORS

118 RETCHAM'S ROAD

STORBET, L. I., N. Y.

WELLA 1-8841

GERS CHARNES

Sendly 9/25- /60

Dean Edite,

Both Evely of myself hope That by the time this letter reaches you, both your fealth and the conclitains of the gallery will be vastly improved.

The expect to be in the west as will do for a social coef as which time we want to find the old Colicil and all that is clerate.

The hat four Ends of myself.

Lei

331 SEAST BOTH STREET, NEW YORK, H. Y. 10021

(212) UN 1-8270

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September 7, 1966

Mrs. Bdith Gregor Halpert 465 Park Avenue New York, New York

Dear Edith:

The hecticness of transition from Skowhegan to New York slows up many things.

One thing is reporting on the August Trustee meeting. It was a very good meeting and we missed you.

I am back in New York now and Jonnie Franzen follows next week. Then we shall get out to you the minutes.

We'll be kept hopping all winter.

Loved your letter and was glad to learn that you are paying some attention to the doctor.

John Bastman, Jr.

-

Director

reachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abliabed after a reasonable sourch whether an artist or rehaser is living, it can be assumed that the information by be published 50 years after the date of sale.

provided in Section 6 of this Article III, each Director so elected shall hold office until the next annual meeting of Members of the Association at which Directors are to be elected and until his successor shall be elected and shall qualify.

The Board of Directors may, at any Committees. Section 8. meeting thereof, appoint such committees as shall seem desirable. Such committees shall serve at the pleasure of the Board of Directors, shall be composed of such Members of the Association and shall have such term and duties as may be designated and prescribed by the Board of Directors. In addition, and without limitation upon the foregoing, the Board of Directors may, at any meeting thereof, by a vote of a majority of the total number of Directors designate one or more committees, each consisting of two or more Directors, which to the extent provided by the Board of Directors shall have and may exercise the powers of the Board of Directors in the management of the business and affairs of the Association, including the power to authorize the seal of the Association to be affixed to all documents which may require it.

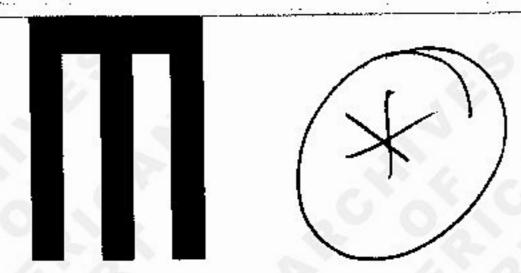
#### Article IV

#### Officers

Section 1. Officers: Term. The officers of the Association shall be a President, one or more Vice-Presidents, including an Administrative Vice-President, a Secretary, a Treasurer and such other officers as may from time to time be designated by the Board of Directors. One person may hold any two or more offices other than President and a Vice-President. The President shall be a Director of the Association; the other officers need not be Directors. The officers shall be elected at the meeting of the Board of Directors immediately following the Annual Meeting of Members of the Association at which the elected Directors have been elected, and, except as provided in Section 3 of this Article IV, shall hold office for a term of two years from the first day of October next succeeding the date of their election and until their respective successors shall be elected and shall qualify.

Section 2. Powers and Duties. Each of the officers of the Association shall have the usual powers and duties of his office and such additional powers and duties as shall from time to time be determined by the Board of Directors.

Section 3. Removal. Any officer, agent or employee of the Association may be removed from office, with or without cause, at any meeting of the Board of Directors by a vote of a majority of the total number of Directors.



t and purchaser involved. If it cannot a reasonable search whether so arise ring it can be assumed that the inform ad 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE, WISCONSIN 53202, BROADWAY 1-9508

September 15, 1966

Mrs. Edith Halpert, Director THE DOWNTOWN GALLERY 465 Park Avenue New York, New York 10022

Dear Edith:

Sorry you can't make it out to our opening, but I'll be in New York from and we can indeed get together. I would like to stop by Tuesday morning, the 27th of September around ten o'clock. I hope that this is convenient, but if not you can reach me at the Westbury.

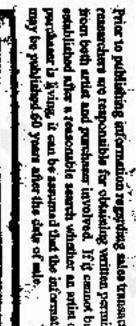
I am again looking for a piece of sculpture in the five thousand dollar range for Mrs. Ross who, I am sure, you will remember.

Looking forward to seeing you, I am,

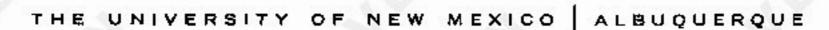
Sincerely,

Tracy Atkinson Director

TA/1kp



UNIVERSITY ART GALLERY





September 7, 1965

5luch

Mrs. Edith C. Halpert Dowtown Gallery 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

I have noticed with great interest that there is listed in the current "Archives of American Art" a Kuniyoshi lithograph titled TAOS. We would like very much to purchase a copy of this print for our Permanent Collection. This, like other works by prominent artists who have worked in New Mexico, has a particular interest for us.

If you do not have a copy of this print, it would be very much appreciated if you would suggest where else we might inquire about this work. Thank you very much.

Very sincerely yours,

Van Deren Coke

Director

VDC: eb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or updasser is living, it can be assumed that the information may be published 50 years after the date of rate.

September 27, 1966

Mr. G. Gordon Hertslet 6377 Wydown Boulevard St. Louis, Missouri 63105

Dear Mr. Hertslet:

Please accept my belated thanks for your check for the Charles Sheeler painting, STILL LIFE.

Within the next day or two, I will locate the clipping referred to by Mr. Buckley and will have a photostat made for your records. The Gallery has been closed all summer and our archivist is coming in tomorrow for the first time since the closing and we will get the material prepared for you.

I am very pleased that you and Mrs. Hertalet intend to pay us a visit when you are next in New York. I certainly look forward to that event.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, measurchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be attained after a reasonable search whether an artist or purchaser is living, it can be automed that the information purchase is living, it can be automed that the information

September 12, 1966

Mr. Richard F. Howard Director Birmingham Museum of Art Oscar Wells Memorial Building 8th Avenue & 20th Street, North Birmingham 3, Alabama

Dear Dick:

Now that I am back at my good old desk, I am attacking my hefty folder of mail.

Your letter regarding Abe Rattner is before me and I am under the impression that you have also written to Shahn and possibly to several other artists who, as usual, refer all exhibition correspondence to the Gallery. In any event, we will be delighted to cooperate with you and I might suggest - in addition to Rattner and Shahn - the names of Max Weber and Biward Stasack.

If your show also includes sculpture, we have quite a number of examples by William Zorach and John Storrs. The themes will include both the old and the new testaments. Are you planning to come to New York in order to make a personal selection or shall I choose the works of art?

I have just one form which you sent and will welcome additional forms depending on the number of artists you plan to include from the list above.

Sincerely yours,

EQH: DS

September 27, 1966

Mr. Vincent Arts
Permsylvania Historical and Museum Commission
William Perm Memorial Museum and Archives Building
Harrisburg, Pennsylvania

Dear Mr. Arts:

I was so eager to attend your opening and actually made arrangements to make the trip with some friends. However, when I was ready to leave last evening (Saturday) to join them in Philadelphia so that we could make the trip by car from a closer location, I had a bad recurrence of my illness and could not make it - nor could I have made it today directly.

I trust - and am certain - that the opening was a great success. Would you be good enough to send me several catalogs for our record books? Perhaps I could manage to get to Harrisburg before the exhibition closes.

Best regards.

Sincerely yours,

EGH/tm

SOCIETÉ AMONYME AU CAPITAL DE 48,000 P

36. AVENUE MATIGNON PARIS 8"

Paris, 1st October 1966.

Mrs. E. Halpert,

The Downtown Gallery,

465 Park Avenue,

New York.

Etate-Unis.

Dear Edith

I shall be in New York for twenty-four hours , on the 12th October, on my way to Dallas for the French Fortnight and I would wery much like to see you during my short.stay. Wednesday

I will telephone you on the 12th/in the morning and I look forward to seeing you either them or in the afternoon.

With my kindest regards,

Yours sincerly Niue Pilieurs



VIOLATION ORDER

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Unit Telephone.

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# THE CALEVELAND MUSEUM OF ART

TITSO EAST BOULEVARD AT UNIVERSITY CIRCLE CLEVELAND, OHIO 44106 CABLE ADDRESS, MUSART CLEVELAND SHERMAN E. LEE, DIRECTOR TELEPHONE, GARPIELD 1-7340

September 19, 1966

Miss Edith Halpert Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Miss Halpert:

Sometime during the next week Mrs. Rather, Mrs. Fried, and Mr. Buchannan will be visiting your gallery. Mrs. Rather, Chairman and Mrs. Fried, Publicist, are in charge of an annual exhibition of modern art which is held at one of the large synagogues here in town - Park Synagogue. Mr. Buchanan is the Chairman of the Bumanities Department of Case Institute of Technology and is serving this year as their adviser. The exhibition is open only a few days but it is very successful. While meither I nor the Museum are officially connected with the exhibition, we do regard it as very valuable for the community and for the state of interest here in modern art. We would, therefore, be glad if you should find it possible to cooperate in making this venture a success. With Kindest regards, I am

Sincerely yours,

Edward B. Henning

Curator of Contemporary Art

BBH/aw

September 13, 1966

San Francisco Museum of Art
McAllister Street & Van Ness Avenue
San Francisco, California 94102
Attention Miss Patricia McKay

Gentlemen:

Please forgive the very tardy response to your request for biographical material on our artists. As you will note from our letterhead, the gallery has moved to new quarters, with many attendent difficulties, and it was hard to find the time to assemble and up-date the biographies for you. The names of all the artists on our roster appear at the bottoms of this letter.

You will also note from the partial bibliographies, the many books and articles available on these artists. We do not handle books but I am sure that they are available in various public and museum libraries, as well as thru the publishers.

I hope the enclosed will be of help to you and again accept my applogles for the delay.

Sincerely yours,

(Mrs.) Nathaly C. Baum

# HADASSAH



The Women's Zioniat Organization of America

17-05 Greenwood Drive Fair Lawn, New Jersey September 22, 1966

The DownTown Gallery 465 Park Avenue New York City, New York

Dear Sirs:

The Fair Lawn, New Jersey chapter of Hadassah is planning its First Annual Art Show and Sale April 9-11 1967. We are interested in visiting your gallery with the intent of discussing with you the selection of works of some of your artists for our exhibition.

We would appreciate an appointment with you at your earliest possible convenience.

> Sincerely yours, Lenne Silbersken (Mrs. Robert g Silbersken) 458-5708 Chairman

#### September 30, 1966

Mr. Gudannd Vigtel, Director The High Museum of Art 1280 Peachtree Street N.E. Atlanta, Georgia 30309

Dear Vig:

1 .

I was so pleased to learn that you are planning to be in New York the latter part of October and as writing to advise you that I will be delighted to see you anytime convenient to you.

Why don't you show me when you arrive on the 19th and make a specific date at your convenience. Perhaps you will find time to spend an evening with me during your short stay. By writing you so far in advance, I hope you will arrange to make time for an evening as well as for a routine appointment to see what we have available for your "Collectors' Sales Exhibition". In any event, I look forward to your visit.

My best regards.

Sincerely yours,

ECH/tm

oils -- water colors sculpture -- graphics custom framing

En Grait Courses

Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Edith Halpert:

I just spoke to Elsa Schmid Neumann, and she said, "Fine + O.K." about giving away the two L.K. Morris paintings I left with you.

Would you please be kind enough to make out one "Gift Letter" to Mrs. Elsa Schmid Neumann, 10 Newberry Road, Rye, New York, and one "Gift Letter" to Peter G. Neumann, 18 Fernwood Road, Summit, N.J.

Thanking you in advance, I am

Cordially yours,

eva lee gallery, ....

450 great neck road

great neck, I. i. n. y.

September 29, 1966

hunter 2-3360

eva lee gallery, inc.

el:mb

P.S. I think that your Folk Art Show is out of this world. Do you give lessons to people who are really interested and involved with Folk Art? If so, please put me down as Student No. I. I would love to spend some time with you when we are not both rushed and running in circles.

€.

riar to publishing information regarding sales transactions, concerning are responsible for obtaining written permission rum both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information

September 30, 1966

Mr. William McDermott Art Advertising World Journal Tribune Inc. 125 Barclay Street New York, New York 10015

Dear Mr. McDermott:

Thank you for your letter.

Since you offered to assist me, would you be good enough to send me the page containing our September 23rd ad, as I was out of town and could not purchase the paper when I returned on Monday. I will make sure to arrange for future deliveries daily hereafter and will not bother you any further.

If you are in the neighborhood any time between ten and six daily (we are closed on Sunday and Monday) I hope you will come in to say hello.

Sincerely yours,

EGH/tm

THE UNIVERSITY OF JUDAISM

WEET COAST BRANCH OF THE JEWISH THEOLOGICAL SERVINARY OF AMERICA

6929 SUNDET BOULEVARD . LOS ANGELES, CALIFORNIA SCOLE

SCHOOL OF THE FINE ARTS

September 27, 1966

Dear Mr. Rose:

Thank you for your reminder of September 23. I rather doubt that Miss Kline will visit your gallery. According to her latest letter: "Mrs. Halpert knows your requirements so well, and has such a reliable eye, that I am sure she would have no need of whatever advice I might give."

Mrs. Halpert had written that there are a number of Shahn silk screen prints and also some color lithographs by Abraham Rattner which might be included. Mr. Ray suggests, as a guide, that you select a maximum of six Shahn pieces and three Rattner. Selection should be based on those pictures in which the Hebrew calligraphy plays a prominent part or is integral to the design. We are interested in knowing whether any of these will be available for sale in this exhibit -- they would be the only things for sale.

Our calligraphy show is scheduled for October 27 opening. Unless we hear otherwise, we shall assume that Mrs. Halpert, or whomever she delegates to act for her, will select the art and arrange for getting it to us.

Thank you very much for your cooperation.

Sincerely yours,

Miriam Lang

Administrative Asst.

Mr. Howard Rose The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

# DEJ MOINEJ ART CENTER

GREENWOOD PARK

DES MOINES 12, 10WA

September 16, 1966

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

We have unveiled the John Storrs sculpture at last, and our Bulletin article is enclosed. I was quite surprised in the course of cleaning the sculpture to find that it was actually a composition stone material of a type that seems very unusual, which seems to have been amalgamated out of very even small pieces of stone, about the size of rice grains, and then the sculpture carved from the block of this material.

Writing the article made me especially aware of our lack of information on John Storrs. Since all we have is your exhibition catalogue, would it be possible for you to obtain Zerox copies of any original reviews or articles on Storrs? If our piece had ever been illustrated, that would of course been ideal for our file on him. Perhaps you can suggest some sources for the information, if you do not have it in your own files.

Sincerely,

Donald M Halley, Jr.

Assistant Director

DMH/pc

September 30, 1966

Mr. Paul N. Perrot, Director The Corning Museum of Glass Corning, New York 14832

Dear Mr. Perrot:

Thank you for your letter.

While we have nothing in the exhibition which concentrates on a "glass object" per se, there are a number of examples on view which may fit into the category mentioned.

Among these are reverse paintings on glass (oil applied to the back of a glass sheet); or a mirror with a reverse painting on top and a mirror insert in a portrait painted in oil on a wood panel.

If you cannot visit us before October 8th, I will hold several examples for your consideration, including the two or three which we did not show publicly, but have tucked away for "special occasions".

If you will let me know when it is convenient for you to come in, I will arrange my time accordingly and will have the other examples here to show you. I look forward to hearing from you.

Sincerely yours,

EGH /tm

for to publishing unformation regioning rates transcations, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaeser is living, it can be assumed that the information by be published 60 years after the date of sale.

September 12, 1966

Mr. Heyward King, Registrar San Francisco Museum of Art McAllister Street at Van Wess Avenue San Francisco, California

Dear Mr. King:

Finally, we have received an estimate for the repair of the two paintings which we received, one without glass, the other with broken glass. These are now enclosed so that you may turn them over to your insurance adjuster.

Since I was very nervous about leaving pictures in that condition, I told Mr. Thoeser to go shead with the job which he handled very well.

Sincerely yours.

But.ps

ce: G. C. Taylor

15 W

# Museum Section:

THE GUILD HALL

516-324-0806

September 7, 1966

Miss Edith Halpert The Downtown Gallery 465 Park Avenue "ew York 22, New York

Dear diss Halpert:

We are returning to you tomorrow, via Home Sweet Home Movers, the following works by Niles Spencer which you so kindly lent us for the Spencer Memorial Exhibition here this summer.

> Downtown, New York, 1922 Studio Table, 1925 oil New Ice Plant, 1927 oil Blast Furnace, 1935 oil

"Abstract Study, 1922" listed on your consignment sheet of May 25 to us, and which was listed in the catalogue as lent by Mrs. Catherine Brett Spencer was returned to Mrs. Spencer following a phone conversation with her in August. She was not sure whether you still wanted to have this vainting at your gallery. If you do, she says she will be pleased to return it to you.

We are grateful for your help in making a success of the Niles Spencer exhibition.

My Vurgela Enez Waipple Director Director Hugman's Ferry, Berna.

### September 27, 1966

#### Dear Adele:

You are a dear to write to me in spite of the fact that my answers have been few and far between. As you know, I cannot use my right hand very well and had to depend on someone to take dictation and transcribe. This summer was a real lulu. All the temporary help I had in the way of stenos never practiced shorthand and presumably never saw a dictionary. Consequently, I just did nothing but wring my hands. Tracy is back now and I will probably wrack the dear boy with the avalanche of correspondence that has piled up in a fat, fat folder.

I do want to mention that I am very proud of my old friend and her accomplishments, which are most impressive. Thanks for sending me the clips, which I can show off to my friends.

The Gallery finally opened, but I could not get a catalog prepared in time and practically no one has come in. But the exhibition is so much fun to look at that I really don't mind. This explains why nothing has appeared in the press except our ads. Since I did not give myself a chance to recover from all my ills and actually have had a ghastly summer without any help in Newtown and in New York, I have become the big bore of all time and except for occasions that are vital business-wise absent myself from everything in order not to get into anybody's hair. At the first opportunity, I plan to get on a boat even if it is just for a week as that is unquestionably the great cure in my life. One week away from the Mitz, largely including my apartment, will perform wonders and perhaps I will be able to function again.

I am dying to see you and hope that your plans will include New York in the near future. Meanwhile, think about taking it a little easy rather than becoming a shace like me. I look forward to seeing you.

Love.

## MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 . ENdicott 2-5514

Conservation of Paintings

September 12, 1966

Mrs. Edith G. Halpert, The Downtown Gallery, 465 Park Ave., New York, N. Y. 10022

RESTORATION ESTIMATE - DAMAGED PAINTING

RATTNER: "We the People", oil on canvas, dated 1966, 52" x 64", signed on back.

Present Condition:

Painting has recently been damaged a vertical tear has occurred approximately
3-1/2" long, 6" in from left edge and 29" up from bottom. Surface
around damage is stretched and there is loss of paint film.

Suggested Restoration:

Because paint layer in general is quite heavy, with isolated areas of high impasto, patching area of tear would not be satisfactory.

Painting should be lined, using wax-resin adhesive and heavy lining canvas and then, because of weight of paint layer, mounted on a rigid support. Paint loss will be filled with gesso and retouched with dry color ground in non-darkening synthetic resin medium. Surface of painting will be protected with spray coats of synthetic resin varnish.

	\$695.00
(approx.)	20.00
Transportation	
Cost of restoration -	\$675.00

MMW: th

PERECRISE POLLEN President MARY VANDEGRIFT Executive Vice-President RIGHARD TIMEWELL JERRY E. PATTERSON JOHN L. MARION Fice-Presidents N. H. MORRIS MCOSTRICH THOMAS E. NORTON Aut. Vice-Presidents

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Secretary and Treasurer

Asst. Seep. & Treasurer

# PARKE-BERNET GALLERIES · INC

Affiliated with SOTHERY & Co. London

#### 980 MADISON AVENUE . NEW YORK 10021

Telephone: 212-879-8300 . Cable Address: PARKCAL

September 19, 1966

Roard of Directors PETER WILSON

JOHN CARTER T. H. CLARKE CARMEN GRONAU A. J. B. KIDDELL JOHN L. MARION LOUIS J. MARION PERECRINE POLLEN JESSE D. WOLFF

SOTHERY'S OF LONDON, LTD. New York: 980 Madison Ave. Telephone: 212-758-2891 Beverly Hills: 9777 Wilshire Blvd. Telephone: 213-274-7329

Mrs. E.G. Halpert The Downtown Gallery, Inc. 465 Park Avenue New York, New York

Dear Mrs. Halpert:

Enclosed herewith is your check in the amount of \$15.10. I have check your last year subscription card and see that you have subscribed to "All Paintings".

I am also enclosing our 1966-1967 subscription form which has all of our new rates, together with a self addressed envelope for your convience.

Sincerely,

PARKE-BERNET GALLERIES, INC.

CM:m

atherine Murra Enc.

borneth chekeny

#### SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS

WASHINGTON, D. C. 20560 CONSTITUTION AVENUE AT TENTH STREET

September 21, 1966

Mrs. Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

I have just come across a draft of a letter I began to write to you at least two weeks ago -- before our last visit in New York City. I am chagrined to discover I didn't finish it and have it sent off -- somehow, I had thought Tihad done so.

I was attempting to answer your letter of August 23 and Howard Rose's of August 24, as well as to thank you for the good words in the inimitable "old girl" letter.

The Moses Eaton panel has of course been here for some time, and it is a real joy. We are listing it as a loam, as Howard Rose requested. I am sure we can care for the restoration easily. Please bill the NCFA for the \$25.00 delivery charge from Connecticut to N.Y.C.

Tirsa and I still treasure the memory of the wonderful weekend we spent in Connecticut. The horse hangs on the dining room wall as a constant and handsome reminder.



Is Terkim taking care of the merry-go-round? We have given him the go ahead, and if he hasn't moved, will you prod?

And how is your show coming? It must be great fun, and I look forward to seeing it.

With all our very best,

Director

Coles, 2 S

September 16, 1966

Mr. James 5. Coles Office of the President Bowdoin College Brunswick, Maine 04011

Dear Mr. Coles:

I hope that you will forgive me for not advising you in advance that I could not be present at the opening of the Bowdoin College Exhibit and the dinner. I had looked forward to the occasion but unfortunately, almost at the last moment, I had a recurrence of a recent illness and could not attend.

I am checking to ascertain how long the exhibit will continue and will certainly see it before it closes. As a coincidence I received the Journal of the Archives of American Art in this mornings mail with the reproduction of the PORTRAIT OF WILLIAM BOWNOIN

Again many thanks for your courtesy.

Sincerely yours,

September 30, 1966

Mr. Robert L. E. Tobin 711 Park Avenue New York, New York 10021

Dear Robert:

How - and where - are you? It has been so long since I had the pleasure of visiting with you and I wonder frequently why I have had no word from you for such a long period.

If you are back in the United States, I am sure you received my letter (sent to Texas and New York) regarding the Sheeler painting, which you had asked me to hold until the estate was cleared. In referring to the letter mentioned, you must realize that you were the first to be advised. Now that so long a period has elapsed and there are several other collectors eagerly swaiting to purchase this painting, I am writing again to make sure that you still have first choice on the privilege of purchasing the painting or withdrawing. Non't you please let me know your decision in the matter. I will be most grateful. I also hope that, in either case, you will come in as I miss you and look forward to seeing you again.

My very best regards.

Sincerely yours,

EOH/tm

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or orthogor is living, it can be assumed that the information my be published 50 years after the data of sale.

September 7, 1968

Mr. Louis T. Cheney, Director Telfair Academy of Arts and Salences Telfair Square Post Office Box 381 Savennek, Georgia

Bear Mr. Cheney,

Tessim Ecrach has just telephoned to advise us that the cost of MOTHER AND CHILD, which you commissioned, is well under way.

In my so-called vacation mood, I cannot recall whether you plan to place the sculpture indoors or suddoors. If the latter, there is a special coating used by the foundry to protect the pating. Would you be good enough to get in touch with me at your earliest convenience?

With best regards,

Sincerely yours.

2.5. The gallery re-opens officially on September 20th, but I will be on tap hereafter.

rior to publishing information regarding sales transaction cognitions are responsible for obtaining written permissioners both actist and purchases involved. If it cannot be applished after a reasonable search whether an artist or turchases is living, it can be assumed that the information are he published 60 years after the date of sale.

Fresh

September 27, 1966

Miss Laury Sherman 32 West 72nd Street New York, New York 10024

Dear Miss Sherman:

I am enclosing my check made out in the name of Pamela Spall, who did a good job, but decided she wanted to work in a larger office. We were still in a state of confusion at the time and I could understand it.

However, her successor, Monica Dumlap, has not been paid for obvious reasons. I am sending you a batch of papers that my porter, in emptying the waste paper basket, thought were filing copies. This material will give you a pretty good idea of how she functions and why she completed only 13 letters during the 13th hours she listed on her bill. Besides, it took me twice as long to dictate each letter, spell specific words, etc. and particularly so since she had to take the notes in long hand, entirely so rather than the so-called "speedwriting". Furthermore, of the letters I actually received from her and signed later, when she had already left, I could send out only seven and the others had to be rewritten, as I could not possibly mail them in their condition, with the many necessary hand corrections.

This is the first time I have reported anyone during my career, but I think that you should be aware of the fact that this girl should not be sent out on jobs of this type. Also, I have no intention of paying that enormous bill for the seven letters, to say nothing of the wasted stationery. If you will send me a corrected invoice, I will compromise.

Sincerely yours,

EGR/tm

11 September 1966

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

I have before me your letter of January 3, 1955 to Martin Baer. I have meant to write you before but it seemed extremely difficult for me to do so and tell you Perhaps you know that Martin died in in a letter details about Martin. February of 1961; and I have lost the most beautiful person I have ever known. All of Martin's works done in San Francisco during his life here from early 1948 to his parting is in my hands. I just like to tell you briefly that Martin produced a great amount of work and work related, for it is always Martin in anything he had done, but of very different nature from that you are familiar with. In these years in San Francisco Martin did not bother about exhibiting, searching and exploring and achieving, I like to think, very much --- death took him as any artist much too soon --- he was in the midst of great work when he got very sick. In 1963 I had a show of Martin's works, both of the new ones and some of the old ones in my hands, at the Legion of Honor in San Francisco, where he was given one of the big rooms adjoining the garden. like very much to meet you during my forthcoming trip to New York this October, where I expect to be from October 6th PM through October 20th perhaps, but I would like to meet you as soon after my arrival as only possible for you. I want so much to introduce Martin's works to you; I shall have 4x5 transparencies carchers are corporaible for obtaining written permission both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information y be published 60 years after the date of sale.



#### 799 UNITED NATIONS PLAZA NEW YORK, N. Y. 10017

YUkon 6-3424

# UNITED STATES REPRESENTATIVE TO THE UNITED NATIONS

September 19, 1966

Miss Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York

Dear Miss Halpert:

On September 20th the General Assembly opens and therefore, I cannot attend the opening of your exhibition of popular art in America. I am, however, extremely interested in it and will try to visit at 2 o'clock on Wednesday, September 21st.

With all good wishes,

Dorothy C. Goldhan

Dorothy K. Goldberg (Mrs. Arthur J.)

Dr. Abram Kanof American Jewish Historical Society 150 Fifth Avenue New York, New York 10011

Dear Abram:

I received the letter addressed to "Dear Friends" and was delighted to learn about your exciting program. Unfortunately for me, I will not be able to attend as I am committed to a multiple engagement and a promise to attend the opening of the Whitney Museum on the very same evening and at the very same time. This commitment is of long standing and it would be impossible for me to absent myself on this occasion, especially so because of my long, long connection with the Whitney Museum.

I wish we had a central bureau which recorded opening nights in museums, etc. so that before announcements were sent out inviting the same audience to some degree, the dates could be checked and changed accordingly.

If you have a written speech, I would adore borrowing it to have a zerox copy made so that I can at least have the privilege of acquainting myself with so important an educational document.

Again, my deep regrets - and best wishes.

Sincerely yours,

EGH/tm

P.S. Many thanks also for your New Years card.

for to publishing intermenton regioning series unuswenter, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be exhibited after a reasonable search whether an artist or retuster is living, it can be assumed that the information as the published 50 years after the date of sale.

Redi-Memo

Downtown Gallaries 465 Park Aven. New York, N. Y.

IRVIN JAFFE & ASSOCIATES HARTFORD BUILDING

RI 1-3131

DALLAS, TEXAS 75201

REGARDING:

Mr. Leon D. Starr.

DATE: 9/6/66

tro. Val

5710 Chatham Hill, Dallas, Texas

Punch 1 1/61

Gentlemen:

We have been requested by Mr. Starr to contact you for an appraisal or bill of sale on a painting purchased from your gallery for insurance purposes.

painting purchasted was a oil by Georgia O'Keefe, Titled "Deer Horns", 1938, 2'X3', Valued at \$4,000.

Your help in forwarding the needed appraisal would be greatly appreciated.

Thank Vo

September 30, 1966

Miss Linda Merritt, Registrar Walker Art Center 1710 Lyndale Avenue South Minneapolis, Minnesota 55403

Dear Miss Merritt:

Please forgive me for not answering your letter earlier, but it arrived while the Gallery was closed (we did not reopen until September 20th) and I am now going through the huge volume of mail which had accumulated during these months.

As we have not handled the work of Julian Levi for a good many years, I am unable to supply the information you requested. I telephoned several other dealers and have been unable to obtain a valuation, as I transferred the second generation of artists on our roster some years ago to the Nordness Gallery, which is no longer functioning and find that Julian Levi, who is still an outstanding artist, has no dealer representation and therefore it is impossible for me to furnish an appraisal.

Perhaps if you write to the Art Dealers Association at 575 Madison Avenue, New York 10022, you will obtain the required information.

Sincerely yours,

EOH/tm

Section 2. Contracts with Association. No contract or other transaction between the Association and any other corporation shall be affected or invalidated by reason of the fact that any one or more Directors or officers of this Association is or are interested in, or is a director or officer of, or are directors or officers of, such other corporation, and any Director, Directors, officer or officers, individually or jointly, may be a party to or parties to, or may be interested in, any contract or transaction of this Association, or in which this Association is interested; and no contract, act or transaction of this Association with any one or more persons, firms or corporations shall be affected by or invalidated by the fact that any Director, Directors, officer or officers of this Association is a party, or are parties, to, or is or are otherwise interested in, such contract, act or transaction, or is or are in any way connected with such persons, firms or corporations, or any of them, and each and every person who may become a Director or officer of this Association is hereby relieved from any liability that might otherwise exist by reason of his contracting with the Association for the benefit of himself or any firm, association or corporation in which he may be in any wise inter-

## Article VII

ested.

### Fiscal Year

The fiscal year of the Association shall begin on the first day of November in each year and shall end on the 31st day of October in the following year.

### Article VIII

## Corporate Seal

The seal of the Association shall contain the words "Art Dealers Association of America, Inc. - Corporate Seal - New York - 1962", and shall be as follows:

### Article IX

#### Amendments

These By-Laws may be altered, amended or repealed, and new By-Laws may be adopted, by the vote of a majority of the Members of the Association present at any meeting of the Association or by a vote of the majority of a total number of the Directors present at any meeting of the Board of Directors.

nor to promising information regions: sales management on the permission on both artist and purchaser involved. If it cannot be exhibited after a masonable sourch whether an artist or updates is fring, it can be assumed that the information by published 60 years after the date of sale.

inr to publishing information regarding sales transactions, carchers are responsible for obtaining witten permission om both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or school is giving, it can be assumed that the information to be mublished 60 years after the date of sale.

September 27, 1966

Hoffman Fuel Co. Inc. 170 White Street Dambury, Connecticut

#### Gentlement

As I was obliged to leave Newtown unexpectedly, I am writing in the hope that you can arrange to have someone turn on the heat after removing the cooling system appliances at my home. I will be in Newtown occasionally, but in any event would like to keep the house warm during my absence as well. Whatever is considered the necessary temperature should be adjusted by the service man.

I am sending a copy of this letter to my caretaker and neighbor, who has the key and can arrange to open the house by appointment. His name is Richard Bewans and his telephone number is 426-2301.

I will be grateful for your cooperation.

Sincerely yours,

EOH/tm

October 1, 1966

Mr. J. Thomas Jefferson Jefferson Gallery 7917 Ivanhoe Avenue La Jolla, California 92037

Dear Tom:

Thank you for your letter to Mrs. H. explaining the "possible placement" of the Storrs works.

This is just a quick note to say that we will, of course, be delighted to see Elizabeth and you when you come to New York. Do us a favor and let us know the exact dates of your visit when you know them, so Mrs. Halpert can plan something giddy to do.

Best regards.

Sincerely yours,

Tracy Miller

September 15, 1966

Mrs. Joan Ankrum Ankrum Gallery 910 North La Cienega Boulevard Los Angeles, California 90069

Dear Joans

I was delighted to receive your belated letter and, of course, the photographs. It was an exciting experience for me to go through the latter and to see how complete Morris' recovery is. I can't wait to open crates and see the hand-painted pictures.

Because all our live artists have been so slow in sending new examples of their work - several of them are still in their vacation areas - I decided to open the Gallery with a folk art exhibition, an announcement of which is being sent to you. This should be a "sensational show as we have some real lulus in early popular tradition.

As soon as I get this show placed, the floors polished, etc. and can relax I will write directly to Morris and tell him how much I love him. Also one of these days I will take a vacation after a two year gaps and fly out to the Coast to see your new quarters.

Love to you-all.

BGH: md

fither Britis

September 22, 1966

Mr. G. A. Perry Parrish Art Museum 25 Job's Lane Southampton, L.I., New York

Dear Mr. Perry:

As another large exhibition is being organized for shipment in the near future, we must get a decision from you immediately regarding the damaged painting which requires restoration. The restorer's estimate was mailed to you on September 14th and in this instance it really is imperative to have the work done immediately, since the painting was selected specifically and the catalog may be in work.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

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Dear Edith,

Enclosed are two additional black and white photographs. You should now have photographs of all the paintings we are sending now with the exception of "The White Sheet" (too subtle to photograph), and "Lizzie Borden Standing." However, the enclosed slide is of the latter painting.

We have priced the paintings, but of course only as suggestions, as we expect you to price them as you see fit.

There are three paintings with titles marked on the outside of the cartons, as they were packaged before I had a chance to label them.

Allen Weller and Mr. Hogan were here and said they would like to have "Lizzie Borden Standing" for the University of Illinois Invitational. We told them we were sending it to you, and Weller said he would discuss it with you when he sees you in a couple of weeks. We told him that if you agree, it should be credited to The Downtown Gallery.

We expect to get the paintings off via air freight today, so you should easily have them this week.

In haste, with love,

Sept. 14, 1966

the recorded

September 30, 1966 Rosenblum and Kramer Inc.

642 Tenth Avenue New York, New York 10036

Attention: Mr. Rosenblum

Dear Mr. Rosenblum:

Much to my chagrin, I found that the problem I had with the drawer installed in my bathroom has not been solved whatsoever. The heat comes through as it did formerly and, since I was not in the apartment when your man came to make the adjustment. I have no idea what he did actually, as the intermittent days on which the heat was turned on in this building continued as previously in heating the objects that I had in the drawer.

Would it be possible for you to come in personally to check into this and also to discuss with me some additional work that I would like to have done. Won't you please phone we at your earliest convenience so that we can make a definite appointment? I would be most grateful to you, as I am eager to get our accounts settled.

Sincerely yours,

BCH/tm

Closit upstains Jan. B.R. rad

carto publishing information regarding sales transactions, carehors are responsible for obtaining written permission as both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information who makinhed 60 years after the date of sale.

September 27, 1966

Mr. Charles Buckley, Director City Art Museum of St. Louis St. Louis, Missouri 63105

Dear Charles:

Thank you for sending us the check. I am now enclosing a receipt. I think we sent you one form before.

Both Musya and I are delighted that St. Louis will have this outstanding example of Charles' work. We are doling out the pictures very sparingly and are honoring only a few "holds", as we feel it is most important to have him shown consistently and the supply, as you know, is most limited. I guess you will be among the guests at the Whitney opening. New York will be crowded with museum personnel, but after all, the Whitney deserves such adulation for making it possible, way back in the 20's, while still called the Whitney Studio Club, to help the many American artists financially and in spirit. In any event, I hope you will be here as it is always a great pleasure to see you.

With fond regards.

As ever.

EGH/tm

- 2 -

Jack Heineman was here yesterday and we had a long, long talk about you and he too is eager to fly to Israel in the near future. Meanwhile I send you my fend regards and repeat that I am so happy that you have made a perfect adjustment. Keep it up, kid.

Septemberton, 1966

Mrs. Halen Mroll Aransar Bin Mod. Terasa

Tesr Malen:

EGH/tm

I was delighted to movelve most letter and to set so good a record of your new life. It shades so temption to me, but the responsibility to my artaints and their widoes benes heavily and make it impossible to inculte my self in any way. "he doctors are all ucreasing at me because I have not had a watern and an action and an action and a constant state of extrastion. As a action of fact, I almost which which would have relieved me of a year menu of the details i dan't handle any longer - out the deap was cancelled for excellent recoms.

I could not get anyone in the way of a coup or even a cleanin, worse in Bewkewn, width may sound increditie, and had to give up my stay there and soent most of the summer alone in the Unitery, working an average of 16 to 10 hours a day. Parhaos some wirecle will occur and then I will be encaded to live a normal life and will repth sume of my energy and entity.

ited were the continue to the contract of the companies of the second of the contract of the c as I wish you greatly, An doubt you been man and the start life in the York, which has become unbraracts for machigally the entitle constitution what with strikes, lade of bell- and the overall immorality that are alw facted not only the general nublic and the years of generation but the art. ists as well. I remember in my school days resuling thrut the Stone days. the Iron Age, enc., but now we have a "Sored" was which has amminded harder, race, drug addiction, winiskirts and every pines evil conceivable. I aw now looking for an enerthealt where I can have a real hitches and an enalloyee to take care of my home needs instead of thing out to aim or every day or having some kind of much picked un for me by Elli, who is trautically a butler, making breakfast for me in the morning and showsome for a cooked real at night, when I realize that or head show of new york by the few living ortists will be the Wist Ammuni Cyblicton, A account on realise that it is time for we to retire. When this secure, believe us I will be in Ein Mod enjoying the weather, the sea - and of course your com-.oidenoinsa

I so very earer to hear more about the wark out here accountished and whether you are placeing to arbiblt it publicly, etc. Is there anyone who can take smanshots of the things you have done? I am so eager to say what you have accomplished.

September 23, 1966

Mr. Edward B. Henning Curator of Contemporary Art Cleveland Museum of Art 11150 East Boulevard Cleveland, Ohio 44106

Dear Mr. Henning:

I am very sorry that you will not be among the visitors next week, but we will be glad to receive Mr. Buchanan and the ladies.

Because of the various openings - at the new Whitney Museum and elsewhere - I have a pretty heavy calendar next week and would therefore suggest that Mr. Buchanan phone ahead to make a specific appointment at our mutual convenience.

Sincerely yours,

EGH/tm

GEORGE L. K. MORRIS

Rean Howard, Full data on the items Mrs.
England of Pittsfield is interested in,
are as follows:

Concretion 1938 Aluminum 28" high Laccoon 1953 Cast Stone + Bronge 19" "
Forms in Recession 1952 Oil 15" X13"

17×21-> Delphi - Delt the data in N.Y. 
9 think its the auguray, its oil to about 1958. (Perhaps the gallery has it listed)

of works that I have "out," - I was asked to send three works to the

American Abstract Artists 30 Aminumany.

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or school is living, it can be assumed that the information y be published 60 years after the date of sale.

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaer is living, it can be assumed that the information sy be published 50 years after the date of sale.

September 27, 1966

Mrs. Ben England 378 Williams Street Pittsfield, Massachusetts

Deer Mrs. England:

As the Gallery was closed during the summer and my secretary did not return until September 17th, I was obliged to engage "temporary" help and have an extraordinary file of letters which were transcribed by one of these girls and at this point do not know which had been mailed and which had been destroyed. Consequently, I am enclosing a copy of a badly misspelled letter (with corrections, of course) in the event that you did not receive the original. If you did receive it, please forgive the duplication.

I hope to hear from you in the near future.

Sincerely yours,

EGH/tm

ser to publishing information regarding sales transact searchers are responsible for obtaining written permit one both artist and purchaser involved. If it cannot be stabilished after a resemble search whether an artist of archaser is living, it can be assumed that the informating to published 50 years after the date of sale.

architects have been working all summer on the master plan for the reorganization of the building and will make their presentation to the Committee on the Building in a couple of weeks. After that, things will probably speed up. Brochures will be printed to help raise funds and it is vital that these include as a principal feature the Halpert Collection gift. However this will not be possible if the agreement is not signed, and that will make us all look very silly.

I do hope you will give my thoughts your most serious attention. Let's complete the formal agreement so we can proceed by mid-October with the many details which will make the gallery of Twentieth Century American art a reality.

Affectionately yours,

Director

HWW:mf

i

Willy.

# THE PARRISH ART MUSEUM

25 JOB'S LANE

Southampton, Long Island, New York 17968
TELEPHONE SIE 283-2118

September 29, 1966

Director GEORGE ALBERT PERRET

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MRS, DOUGLAS C. FINDLAY

MR. WASHINGTON DODGE TREASURER

MRS. JOSEF P. A. COMSTEDT MR. DON ORLANDO CORD MRS. JAMES W. COX MRS. CHESTER DALE MRS. LLOYD E. DEWEY MR, WILLIAM K. DUNWELL MRS. ANNE M. FORD MRS. WILFRED J. FUNK MRS. DAVID GRANGER MRS. EARL J. JOHNSON MR. GEORGE S. JOHNSTON, JR. MR. WINGLOW M. LOVEJOY, JR. MRS. CYRUS MCCORMICK MRS. JOHN WILLIAMS MORGAN MRS. ARTHUR BOYER SCHOEN MRS. FRANCESCO A. ZARA

### Honorary

MISS ROSALIE COE MR. NEIL MACNEIL MRS. FRANCIS OAKEY MRS. ROSERT B. PEABODY

Ex-Officio
HON. JOSEPH M. O'CONNELL

Miss Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Miss Halpert:

In reply to your letter of September 22nd,
I have forwarded the letter to our insurance company
who should have the document in hand by this time.

If you have not heard from them yet please advise me and I shall call them again.

Sincerely, yours,

George Albert Perret

Director

GAP/Ic

er to publishing information regarding sales contections, arches are responsible for obtaining written permission in both artist and purchases involved. If it cannot be bitished after a reasonable search whether an artist or chases is living, it can be assumed that the information be published 50 years after the date of sale.



Dear Edith,

Just received your letter, for which I am most grateful.

Your opening exhibition sounds delightful, and I wish I could see it, but of course I'll have to save my trip for Morris' show.

Might you really come out to the coast this year?

Today David is packing and shipping off to you the following smaller works:

"Lizzie with Hat" "Roses" "Father and the New Wife" and "From the Legend."

Both my sons David and Cary were very proud to do the actual work of packing Morris' paintings. They both worked very hard and I hope you will agree with me that they did a  $N_0$ . I job.

I have spoken to them many times about your observation that we are lucky to be working as a family unit in the building of our gallery; and in formulating the philosophy of our gallery this is important in establishing the values which are so vital to their development as human beings. David had begun to show concrete results, and has been part and parcel of the spirit of our gallery. I have had, and still am confronted with serious problems with Cary, and there are times when I feel desparate. However, I still have faith that the goals we have set for ourselves and the gallery will have an effect on him.

Morris has gone to Tiajuana to see one more bull fight before he begins his major cils. He has done some fine preparatory studies on bull fight themes--very exciting and very Broderson. They may well be the most important paintings he has done so far with a few exceptions.

Now I must go and shop for dinner. Believe me my cooking is simple and swift -- but seems to satisfy the male animals.

With lots of love,

Sept. 17, 1966

Joan

9-9-66 Friday

DON / ME HAPOR Thomas you for lending my ande. Ken Kingrey Ale from a the printing by Tseng to to. Since we have Mariar Seen Any of her wall we don't feel that we can male a decision without sectually seeing the pointing The next dinne we she in

ior to publishing information regarding sales transaction searchers are responsible for obtaining written permissions both artist and perchaser involved. If it cannot be eachlished after a reasonable search whether an artist or relater is living it can be assumed that the information by be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA INC.

September 28, 1966

177 MADISON AVENUE NEW YORK, N.Y. 10022

Ralph P Colin
Litrative Vice President and Counsel
Propy IIII 8-7800 (Area Code M2)
Lable Address Aradeslas New York

Board Of Directors.
Pierre Matisse President
(class G.Perls Vice President
), more B. Saidenberg Vice President
(biggere V.Thaw, Secy. & Treas.)

Andre Emmerich B.C. Holland Chicago Dan R. Jahnson Beris Mirekt, Boston Berty Parsons Alexandre P. Rusenberg Mrs. Edith G. Halpert Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

I acknowledge with thanks the receipt of your check in the amount of \$200 in payment of the Association's annual dues.

Sincerely yours,

Gilbert S. Edelson Assistant Secretary

GSE/Br



September 12, 1966

Mr. Howard Ross Downtown Gallery 465 Park Avenue Hew York, Hew York

Dear Mr. Rose:

Thank you so much for all your help! Of course we will acknowledge the Gallery in our book. I so much agreeiate your sending the negative of Walker Evans to Geoffrey Clements.

I had ordered from Clements a print of Incubus, 1954, collection of Incubus, 1954, collection of Inc. and Mrs. Emmons R. Bahan. I had given him negative no. 19258, 15-2-57 and he now says this negative is not in his files. Do you have any ideas about this? Ferhals I have the wrong number? We are now getting down to deadlines so that if you could telephone here with the information, I promise it will be the end! If I am not here, Karen Belding will take the message.

Nost since sely and gratefully,

Blizabeth Ir ubh

r to publishing information regarding sales transactions, archers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or baser is living, it can be assumed that the information be published 60 years after the date of sale.

Prior to publishing information reporting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 16, 1966

Mr. David B. Owens Capital University Columbus, Chio 43209

Dear Mr. Owens:

As the Gallery has not as yet reopened for the new season my reply was delayed. We have now set our opening date - September 20.

The prices for John Marin water colors range from \$1800 to \$10,000, depending on size, date, and theme. Obviously this would not fit in with your budget. Even the drawings are priced above \$500.

I am sorry that we cannot be of service to you.

Sincerely yours,

MOH : wit

F

Prior to publishing information regarding sales transactions, researchers we responsible for obtaining written permission from both scilet and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll yours after the date of sale.

September 28, 1966

Dr. Herta Wescher 98 Rue Raymond Losserand Paris XIV, France

Dear Dr. Wescher:

Thank you for your letter.

Much as we would like to be of assistance to you, we do not have loose photographs of the works of William Harmett. It would therefore be necessary for your publisher to arrange to have the paintings photographed, assuming, of course, the expenses involved.

If you wish to make the above arrangement, please let us know.

Incidentally, we moved last year to the above address, which you might wish to note for your records.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

per to publishing information regarding sales transactions, asserbers are responsible for obtaining written permission on both setter and purchases involved. If it cannot be suchlished after a reasonable search whether an artist or archases is living, it can be assumed that the information my be published 50 years after the date of sale.

September 12, 1966

Herr Reinbott Lingner Werke Berliner Allee 57 Dusseldorf, Germany

Dear Herr Reinbott:

The Gallery has finally re-opened after the summer vacation. We have also been advised by the attorney for the Davis estate that some of the paintings may be released for sale. The widow reluctantly agreed to include ODOL and set a price of \$25,000.

I will look forward to hearing from you in the near future.

Sincerely yours,

MGH s DA

September 5, 1288

Mrs. Malcoln Chase, dr. 227 Agad Stroet West Pain Mench, Florida

Depr Mrs. Chapts

I tried to reach you by phone this afternoon - exemptedity - and assume time you are still bridging ing in Plantise, but an souding a copy of this letter to sout address.

We led a visiter today who selected a cushes of depertunkt poladings and semipiones, all used on the thonks of the man, symboliaing oreacivity.

He were manuscilly generoes in our leans, no this ambilities is in hourge to the forms Jonos Comper of maxic and dance, etc. — a very important action to the tors of dension, Tone. She was grading anti-post of marriage of notify teproceed of new fartier postering, which the line there are edged not, and raked whether it would be possible to include that outstanding work. Seedless to may, the work will be fully covered by inchanges (please raise the rights), and all contour of packing and transportant polythe borne by the borrever. The dentities is not contour cions. All caber details vill follow, if, as I kope, you adding a light.

Indicate Street Cheen generally wingle and of the Sentimentian deal in connection with the Section 1 rayl advice you involved the Colly. Mountained in the Line for and Ser, Chaos have ind a baryly present, and that I will be 70 the pleasure of a comp you after after we re-over on Seriousia fork. Selection of Serious and Serious September 8, 1888

temporal and upper

Linesiath Louise.

P.S. Two Anson of the show are October lot to the Soth.

or to publishing information regarding sales transactions, earshors are corposable for obtaining written permission in both actist and purchaser involved. If it cannot be abitished after a reasonable search whether an artist or obtainer is living, it can be assumed that the information y be published 50 years after the date of cale.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permission ring both artist and perchaser involved. If it cannot be unablished after a reasonable search whether an artist or nurthener is living, it saw be assumed that the information may be published 50 years after the date of sale.

# MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 . ENdicott 2-5514

Conservation of Paintings

September 23, 1966

Mrs. Edith G. Halpert, The Downtown Gallery, 465 Park Ave., New York, N. Y. 10022

Dear Mrs. Halpert:

I have written to Huntington Block who handles my Fine Arts Insurance to see whether our policy could by any chance cover the painting on glass. A copy of the letter is enclosed. I am insured for fire, theft and, I think, for paintings in transit by licensed carrier, but I am not sure about mysterious accidents.

Since you were all so busy when I came to the gallery last Saturday, I did not do more than a surface examination of the painting. However, it might help to remove the backing and plexiglass to check the edges of the glass on which the painting was done. Since we were able to restore it without removing the glass from the frame, there was no occasion for me to examine the edges and sometimes of course a small chip at the edge can develop into a crack. If you would let me know a convenient time, I will come to the gallery and do this.

Sincerely yours,

MMW: th

Section 4. Quorum. A quorum for the transaction of business at any meeting of Members of the Association shall consist of one-third of the total number of Members or of ten Members, whichever is fewer, present in person or by proxy. If the number of Members necessary to constitute a quorum shall fail to attend, the Members present in person or by proxy may adjourn the meeting until the number of Members requisite to constitute a quorum shall attend. At any such adjourned meeting at which a quorum shall be present, any business may be transacted which might have been transacted at the meeting as originally called.

Section 5. Notice of Meeting. Written notice, stating the time and place of each meeting of Members of the Association and the general nature of the business to be considered thereat, shall be mailed to each member of the Association, at his address appearing on its books, at least twenty days before any Annual Meeting and at least seven days before any Special Meeting of Members of the Association.

## Article III

### Directors

Section 1. Number of Directors. There shall be two classes of Directors of the Association designated as "elected Directors" and "ex officio Directors".

The number of elected Directors of the Association shall be ten, eight of whom shall be Members of the Association, or representatives of such Members, whose principal places of business are located in New York City and two of whom shall be Members of the Association, or representatives of such Members, whose principal places of business are located outside of New York City.

The ex officio Directors shall consist of all of the former Presidents of the Association.

Wherever in these By-Laws reference is made to the total number of Directors, said total number shall be deemed to include both the elected Directors and the ex officio Directors, unless a contrary intention is specifically stated.

Section 2. Nomination, Election and Term. The elected Directors shall be elected at every alternate Annual Meeting of Members of the Association. Prior to each such alternate Annual Meeting, the Board of Directors shall prepare a list of candidates recommended by it for election to the Board of Directors at the next Annual Meeting of Members of the Association. Such list of recommended nominees shall be mailed to each Member of the Association, at the address appearing on its books, together with the notice of the Annual Meeting of Members at which the election is to be held. Any five Members of the Association may nominate one or

CLESS OF SERVICE
This is a fast message unless its deferred abategree is indicated by the proper symbol.

# WESTERN UNION

W. P. MARSHALL CHAIRMAN OF THE BOARD TELEGRAM

R. W. McFALL PRESIDENT SYMBOLS

DL w Day Letter

Nt. = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME and Sint of Marindon (1)

AND COST OF LIVING ESTIMATED TO \$1,400 ADDITIONAL. PRUDENTLY
FEEL (14,600 IS NECESSARY ANNUAL SALARY NEEDED IN NEW YORK
CITY. HAVE FIGURED, HOUSING, HOUSEHOLD, FOOD, MEDICAL, INSURANCE,
TRANSPORTATION, TAXES, AND DIFFERENCE IN NEW YORK COSTS OVER
AND OVER, THAT ALL WOULD HIT APPROXIMATELY \$14,600. WOULD NEED
LETTER FROM YOU FOR ONE YEAR APPOINTMENT TO POSITION AT THAT
SALARY PRIOR TO MY GIVING NOTICE HERE. AT THIS STARTING LEVEL
RAISES COULD BE AT LOWER PERCENTAGE THAN DISCUSSED. WOULD EXPECT
CONTRACT FOR MINIMUM OF ONE YEAR. CAN GUARANTEE YOU THAT I
CAN RESPONSIBLY DO A TOP FLIGHT JOB AND THAT YOU CAN DEPEND
IN ME. A NATURE FAMILY MAN IS YOUR BEST SOLUTION AT SALARY
LEVEL COMMENSURATE TO EXPERIENCE AND DESIRE TO STAY AND WORK.
PLEASE CALL AT CHARLOTTE AREA 704 TELEPHONE 366-8654 HOME OR

FFICE PHONE 354-4086. OR WRITE SOCNEST. I SHOULD GIVE 30 DAYS

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cernat be mablished after a reasonable search whether an artist or prehaser is living, it can be assumed that the information ay he published 50 years after the date of sale.

TRAINING COLLEGE.

THE AVENUE,

SOUTHAMPTON.

TEL. 24837.

Digland,

12th Supriges.

Dearsil,

I am jarlindary interested to blain

some information upon the work of the

Artist: - Treng you to and wonder is

you could possibly send me the catalogue

I har exhibition and anyour balling
in 1960. However, any information relating
blue work would not the student in my

group in her study.

Thanking you, your faithfully,

F. SINKINSON.
HEADO ART DE DOUTMENT.

# Prior to publishing information regarding sales transactive respectives are responsible for obtaining written permits from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# PURDUE UNIVERSITY

DEPARTMENT OF ART AND DESIGN LAFAYETTE INDIANA 47907

September 20, 1966

Mr. Abraham Rattner The Downtown Gallery 32-B: 51st Street. New York, N.Y.

Sellery out to the addies

Dear Mr. Rattner:

We were pleased to receive notice that you will participate in our forthcoming exhibition of small paintings, MAX 24:66. This note, as promised, is a follow-up to our invitation

The exhibition is scheduled to open on Tuesday, November 1st. Paintings should be shipped collect to arrive here by October 27th for hanging. If you would like to have your painting considered for an award it should be here by October 21, 1966. The show will be juried at that time and prizes awarded.

A minimum of \$1,200 will be given in awards and purchases for the Purdue University collection of fine art.

A reply form is enclosed for you to indicate your preference in being considered for the purchase awards. This should be returned to us by the jury date, October 26, 1966.

Again, let me tell you how pleased we are that you will participate in the exhibition.

Sincerely yours,

Arme K. Kvaalen, Chairman MAX 24:66 Department of Art and Design

AKK:ja Encl - 1



GREENWOOD PARK

DES MOINES 12. IOWA

September 21, 1966

Mrs. Edith Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

It was nice to hear from you but alarming to read the word operation in your letter.

The Storrs has been very well received and I wish you could see it since the stone has been cleaned, it is a beautiful warm white color, greatly enhanced. If you have other pieces in the same stone I strongly urge that you consider having them cleaned. Under separate cover we sent several copies of the Bulletin as requested by your secretary.

I will be in New York for sure the week of October 24 and perhaps a little sooner, see you then.

Sincerely yours,

Thomas S. Tibbs

TST/go

control percentage and common regioning written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 30, 1965

Mr. Van Deren Coke University Art Gallery The University of New Mexico Albuquerque, New Mexico

Dear Mr. Coker

Thank you very much for your letter of September 7th.

I wish I were able to supply you with the Kuniyoshi lithograph you mention but unfortunately this print is no longer available. We do have drawings which depict landscapes in and around the Taos area and which date from the same period as the lithograph. If you should be interested in these or if I can be of any assistance in any other way, please do not besitate to write.

Thank you again for your interest.

Sincerely,

EGR . Pa

September 27, 1966

Mrs. Mary Black, Director Museum of Early American Folk Arts 49 West 53rd Street New York, New York 10019

Dear Mary:

I have just discovered that the new company that handled the last mailing omitted a great many stencils from our list and wonder whether you have or have not received an amnouncement of our current exhibition, which I think will interest you.

In any event, please accept my personal invitation to come in. It will be a great pleasure to see you.

My best regards.

Sincerely yours,

EGH/tm



# JOHN TERKEN...SCULPTOR

etudio 939 EIGHTH AVE. NEW YORK, N. Y. JU 6-2456

HOME

386 CHAMBERS AVE. EAST MEADOW. L. I., N. Y. IV 9-7252

Ostober 1, 1966

The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

All reasonable amount of precaution will be taken in handling
the work of art

while in my possession, but it is understood that the sculptor
assumes no responsibility for loss or damage, however caused.
All pieces of art are received subject to this condition.

Signed

authorized signature for Downtown Gallery September 30, 1966

Mr. F. Sinkinson Head of Art Department Training College The Avenue Southampton, England

Dear Mr. Sinkinson:

Thank you for your letter.

I am sorry that I did not reply sooner, but I was away and have just returned from a lengthy trip. The information you requested about Teeng Yu-Ho is enclosed together with an explanatory note regarding her technique. I trust this will be sufficiently informative.

Sincerely yours,

EGH/tm

yer to publishing information regarding sales transactions, carchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or releaser is living, it can be assumed that the information to be published 60, years after the date of sale.

PQL-oldin

September 15, 1966

Mrs. Ben England 378 Williams Street Pittsfield, Massachusetts

Dear Mrs. England:

We received word from George L. K. Morris requesting that we write to you about the two sculptures and two paintings in which you were interested after seeing the exhibition in Pittsfield.

We are pleased to give you the following information:

CONCRETION	1953	aluminum	bronze	19 h	₹1:488
FORMS IN RECESSION		oil		13115*	500 600

All four works are in Massachusetts but, now that the Gallery has reopened for the new season, we can have them delivered here in the event that you would like to see them again before making any decision.

I look forward to hearing from you.

Sincerely yours,

SOH and

r to publishing information regarding sales transactions suchers are responsible for obtaining written permission to both arist and partitioner involved. If it cannot be bushed after a reasonable search whether an artist or fusion is living, it can be assumed that the information be published 50 years after the data of sale.

Mrs Edith Halpert, The Downtown Gallery 32 East, 5k Street New York 22, N.Y.

Dear Mrs. Halpert,

Some time ago I got from your gallery photographs and biographical data on Arthur Dove, concerning his collages.

I am now slowly finishing thatext of my book on the hisdory of collages, which took a lot of time, but am logging still for some photographs of "Trome-l'oeil-Painting", which, in some way, belong to the forerunners of this proceeding. I am especially interested in the American maintings of Goldborough Bruff, Harnett and Heberle.

In Molfgang Born, Still-Life Painting in America, N.Y. 1947, the "Assorted Prints" by Goldborough Bruff and an Painting of Harnett, "To Edwin Booth", are indicated as belonging to the Downtown Gallery. So In would be very glad if you could send me photos of these or of some other examples of Still-Life-Baintings, including letters, prints and so on, which anticipate similar subjects in rollage.

With many thanks in advance Sincerely Yours

Feels Wis die

Sept. 22a, 1956

# The Corcoran Gallery of Art Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

September 14, 1966

Mrs. Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Edith:

Your letter of September 2 was here on my return, and I was sorry to learn from it that your rest in Connecticut did not completely put you in fine form.

Somehow or other it seems to me we are losing sight of the woods for the trees. We must in some way be making the matter overly complicated.

I know you are concerned about duplications, but I must confess that I cannot bring myself to agree that this is a truly important consideration, and I don't think it should upset or delay our plans, as I will point out later below. Basically, what the Gallery wants to accomplish is to have and show as many fine examples of an important American artist's work as we Inevitably, over the years to come, the Corcoran, and presumably every other museum which collects American art in Washington, will get additional O'Keefe's, Davis', Weber's, etc. as single gifts, as part of collections, from sources at present unknown and even as purchases. We cannot expect to be able to forecast accurately what treasures will eventually come into our hands, but we can be sure that they will come. Look at all the dozens of Rembrandts the Met has gathered over the years. They don't think they own too many, and they have multiple examples which date in the same periods and cover the same type of subject. As James Rorimer said, "If a wonderful object comes along, we should get it even if

September 27, 1966

Mr. Gustave von Groschwitz, Director Museum of Art, Carnegie Institute 4400 Forbes Avenue Pittsburgh 13, Pennsylvania

Dear Mr. von Groschwitz:

Thank you for your very kind invitation. I will certainly make every effort to attend the dinner and the exhibition, as I am eager to see the latter and you.

The Gallery is such a madhouse that I never know whether I can get away at a specific time, but I will communicate with you at least a week in advance to let you know whether I can make it.

Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

What a crowd the Whitney had -- I still don't see how we managed to all leave at the same time. The Greene's house was beautiful and your group especially tastefully chosen as always. Mr. Greene must be a difficult customer. He appears not to want to involve himself in art except in a very superficial way and then is only concerned with its decorative qualities. That Dove is great; I wish we had it. Mrs. Kaplan is certainly a wonderful person and a most interesting collector. How impressed I was with her early American portraits and with the Gustav \*\*Klinert. \*\*Num\*\*\*

Despite all your work this summer and this fall I feel that you look much better than I have seen you for some time--they say good work does not hurt anyone and it must agree with you. Nevertheless, do come down here for a long weekend--the trees are about to turn and will be beautiful.

I am sending along to you our photograph of Mr. Benjamin Harrison which is supposed to be painted around the time of the President's Inauguration. The portrait is now in the Harrison home at Indianapolis, Indiana. Would you send the photo back as it is in the political history Department and their only copy. I will have one printed for you later on.

Many thanks again for your always generous hospitality -- sorry I did not see your show although I did have a preview. I took the 10 o'clock morning shuttle to D.C. so as to be here for a 12 noon lunch.

Was the Boullisbaisse good. Let's go again.

Much love.

Donald McClelland
Assistant to the Director and Curator
of Art

2600 Kilbourne Jane This James Beal of Pettsburgh has suggested to me that you might be able to supply a photograph of her arthur Dove collage "Huntington

Harbor" Because of other commitments and poor health she is unable at present to search out her negative Since I would like to use the photograph in connection with my of A thesis, it would be a big advantage to have it before too long Alexe let me know of you have a hotograph about the Det so that O may send a check. Many Thanks. The Bruce Thum

Dear Mrs. Halpert,

rior to publishing information regarding sales transactions, conscribers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1966

Dr. David A. Cramer 5529 S. Hyde Park Blvd. Chicago, Illinois 60615

Dear Dr. Cramer:

Thank you for your letter.

We now have an extraordinary group of paintings by Morris Broderson, which were shipped to us about ten days ago. They are among the most exciting works of art I have seen for a long, long time and we are waiting to receive several others before we decide on a specific date - some time in November. I will send you the catalog well in advance so that you may make your plans for the opening, which I hope you will attend. It will be a great pleasure to meet you.

Sincerely yours,

EGH/tm

September 23, 1966

Mrs. Edith Halpert Ritz Tower Hotel Park Avenue and 57th Street New York, New York

Dear Mrs. Halpert:

I plan to be in New York from Tuesday, September 27th, through Friday.

I would like to see you if possible. Our Art Center is now ready to start moving forward, cautiously, in acquiring a Permanent Collection.

I am enclosing a copy of our "American Masters" catalog. We sincerely appreciate the aid you gave us in loaning your works.

Sincerely,

Harry Greaver, Director

Art Center

HG/cak

enclosure

tior to publishing information regioning sales variations, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 10, 1965

Mr. Larry Curry Los Angeles County Museum of Art 5905 Wilshire Bouleward Los Angeles, California 90036

Dear Mr. Curry:

I have checked with Mr. Ralph Colin, Secretary of and Attorney for the Art Dealers Association of America and his assistant advised me that the subject we discussed is now in the hands of the Maseum Directors Association, which is evidently preparing a brochure discussing the problem of appraisals and expertise. I would suggest that you communicate with this organisation.

Within a few days I will send you photographs of the Sheelers and Dove. It was so nice to have had the opportunity of becoming acquainted with you and I hope to see you soon again.

Sincerely yours,

EGH/tm

# New York University Art Collection

80 Washington Square East, New York, N.Y. 10003 SPring 7-2000

September 29, 1966

Mr. Rose Downtown Gallery 465 Park Avenue New York, New York

Dear Mr. Rose:

David Farley and Olga Budor from New York University informed me that they had visited you at the gallery to see work that they might include in an exhibition on the city. They would like to borrow Ben Shahn's silk screep "All that is Beautiful" and Niles Spencer's painting, "Blast Furnace."

The exhibition will be held in the Contemporary Arts Gallery at Loeb Student Center from October 10 - 23 in conjunction with a series of University Scholar's lectures on the Urban Dilemma. I have enclosed loan forms.

Sincerely,

Hermine Benhain

Art Collection Consultant to Loeb Student Center

Prior to published interestation registring water transportation personal from both artist and purchaser involved. If it cannot be established after a remonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I will appreciate it very much if you will advise me whether your estimate on the Morris would be increased or decreased as a result of having seen a photograph of the picture, and I would like the same information about the lithograph, which you estimated at \$ 175. I will also appreciate it very much if you will give me your valuation of the small tempera.

The "Pennsylvania Barn" color reproduction was also a gift from the Sheelers and, although it is under glass, it appears to have been signed in 1923 by Charles. On the other hand, it is possible that it is simply a photograph of his signature. Since you cannot give me an estimate on its worth, perhaps you can let me have the name and address of someone in New York City to whom I can write and get this information.

When replying I will appreciate it if you will advise as to whether or not Musya still lives in the same house at Irvington-on-Hudson or, if not, where I can address a letter to her.

With thanks in advance for your further help with my problem and kindest personal regards, I am

Very sincerely,

James E. Warring

por out.

Philos ma tray

September 16, 1966

Mr. Richard A. Sires 25617 Dedge Avenue Harbor City, California 90710

Dear Mr. Simmes

Much as I would like to cooperate with you the Jacob Lawrence painting, DANCING AT THE SAVOY, is among the paintings that I have promised to donate to a museum and therefore is not for sale. However, we have two superb examples of his work, both painted in gouache. The data is listed below:

ANTIQUE SHOP, 1946 30"wx22"h
PRAYERS, 1941 222 wx17h

The latter is part of the Charles Sheeler estate. Sheeler was so enthusiastic about Lawrence's work that he made the purchase during a one-man exhibition of Lawrence's work.

If you are interested I will be glad to have photographs made of both examples for your consideration.

Sincerely yours,

\$1,500

1100

WALL .

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information y be published 60 years after the detp of sole.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

September 12, 1966

Mr. J. Thomas Jefferson Jefferson Gallery 7919 Ivanhoe Avenue La Jolla, California 92037

Dear Tom:

Although July and August was presumably my vacation. I was here on a 16-hour daily schedule - two-thirds of each week. Tracy decided to take off the entire summer plus two weeks extra and the bookkeeper finally came back for a couple of days after September 1. I am now trying to clear out my dictation folder and find your letter of June 30th which confuses me somewhat.

In your next-to-last paragraph you mention that you are attaining "a few works" from the exhibit hoping to place them in the Fall. As I cannot take time out to check our records until the staff returns, it occurred to me to write directly to ascertain what items you have retained.

Meanwhile, my very best regards.

Sincerely yours,

MH:ns

or to publishing information regarding sales transactions, earthers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be tablished after a reasonable search whether as select or rehear in living, it can be assumed that the information y be published 50 years after the date of sale.

9

934 1966

DAVID B. OWENS
CAPITAL UNIVERSITY

Dear Mrs. 100 Spert:

9 need some advice.

I am a collector of very modest means. Up to the present I have limited myself to graphics. Now I would like a John Marin water cole. Ot some sacrifice — and if a payment plan would be arranged — I might manage \$1500 to . am I foolish to think of a Marin in this range? Curdially, David B. Owens. The Downtown Gallery

New York, N.Y. 10022

465 Park Avenue



#### LINGNER-WERKE #

VERWALTUNG UND VERTRIEB: 4 DOSSELDORF: SERLINER ALLEE 57 POSTFACH 6040 FERNRUF: 53 31

TELEGRAMME: LINGNERWERKE DOSSELCORF FERNSCHREIGER: 866 - 1979 KIAG-d

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September 12, 1966. 284/Hz/Mo

September 16, 1966.

Gentlemen:

We thank you for your offer of September 12, 1966, with respect to the painting by Stuart Davis at a price of US-\$ 25.000. Unfortunately, the price is beyond the limit which we had intended so that we cannot make use of your offer.

We remain,

Yours faithfully,

INGNER WERKE

(h\_ | =+a==)

ppa. (Reinbott).

Hed wit Kinaw Where to read home in 12.4. ne me elsex September 12, 1966 until The roth Edith Gregor Halpert, Director THE DOWNTOWN GALLERY 465 Park Avenue Halperts

Now York

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🗴 871 accessie allacametrada messee 37202 arabber 110.40500 ODO 615/291-6930 (m) 1011 1211 1211 1211 Dear Miss Halpert:

The November issue of motive, the national journal of opinion, will be a special one dealing with films. The general theme of the issue will be film as an Art Form.

We have talked with Robert Osborn (who has contributed to our magazine before) and he informed us that we could have access to a number of the Chaplin, W.C. Fields, etc., drawings he has at the gallery for use in the issue.

I will be in New York September 16-22 for the N.Y. Film Festival. I would like to drop by the gallery sometime that week to select a few drawings. I would appreciate any assistance you can provide me. If there are any drawbacks, please let me know. Otherwise, I look forward to meeting you next week.

> Cordially, Ron Henderson managing editor

#### GALERIE COARD

TABLEAUX MODERNES

SOCIETE ANGHYME AU CAPITAL DE 15.000 P

36, AVENUE MATIGNON

PARIS 8"

TEL : ELY. 28-16

Paris, September 9, 1966

Mrs. Edith Halpert Downtown Gallery New York.

Dear Edith,

I was so happy to see you during my last stay in New York, and to spend such a pleasant evening with you at the Russian restaurant.

I did not write to you before because I did not want to bother you when you seemed tired and so very busy in your beautiful gallery which I admire very much. I do hope that the holidays did you a lot of good and that you are feeling well and relaxed and ready for another year's hard work—which I hope will prove most satisfactory for you.

I am now writing you to remind you the promise you made me to let me have in September your plans for Ottesen's One Man Show. At the same time, may I also stress your attention to the fact that I have as yet not received from your secretary the list of Ottesen's paintings - sold or still in stock - which is essential for customs' purposes.

I hope you will be able to give me a reply in the very near future as the painter and myself are eagerly awaiting your news.

My husband joins me in sending you our very best and warm wishes for the coming season.

Awaiting the pleasure of hearing from you very soon,

I am,

Sincerely yours,

Viuna Spilic

or to publishing information regarding sales transactions, carchest are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be oblished after a remonship search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sole.

September 28, 1966

Mr. A. Edward Soade, President Arteraft Lighting Co. Inc. 49 Bartlett Street Brooklyn, New York 11206

Dear Mr. Spade:

We have your letter of July 22 amounting the new ownership of Arteraft.

We have had some difficulty with regard to obtaining proper filters and also would like to discuss the matter of some different lighting fixtures.

If you have someone who could call on us, we would be most grateful if he could telephone shead to set up an appointment with Mrs. Halpert, our Director.

Thank you for your attention. We look forward to hearing from you in the near future.

Sincerely yours,

Tracy Miller

September 24, 1962

Mrs. Alfred Kreymborg 25 Gurley Road Stamford, Com.

#### Dear Dorothy:

I was glad to hear from you and regret that it was not earlier when I was still in Connecticut. Now I am back at work with which I am deluged.

We have had considerable difficulty with the Maurer which is in such bad condition that the offers have been way below per.

You poor dear. I do hope that both you and Alfred are feeling very much better. In any event, I am sure that living out of New York will be most beneficial. I wish I could join you, as I am beginning to loathe the city-the noise, the smells and the overall irresponsibility. The summer in Newtown was so ideal for me, I dis-invited all my weekend guests and spent most of the time alone with just a maid in the background. It was a good period for taking inventory of myself and discovering (among other things) that I chose the wrong career. About ten years ago, I tried to arrange for an aptitude test at The Personnel Analysis Center, with the idea of discovering that my talents were misplaced that I probably should have gone into science or housekeeping. Now I made my own analysis.

You will hear from me very moon. Meanwhile, get better fast, both of you.

Affectionately,

ECH:ms

#### ART DRALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York, N.Y. 10022

September 19, 1966

TO: All New York Members

FROM: Gilbert S. Edelson

You may recall that at the last members' meeting, a committee was appointed to meet with representatives of the Art Lending Service of the Museum of Modern Art to discuss a number of common problems. That conference was held during the summer and, as a result, the attached letter from Richard H. Koch, the Museum's Director of Administration has been received by us.

#### BY-LAWS

of

ART DEALERS ASSOCIATION OF AMERICA, INC. (As of September 21, 1966)

#### Article I

#### Membership

Section 1. Members. The membership of the Association shall consist of each person who has signed the Certificate of Incorporation as an incorporator and each dealer who is elected to membership in the manner provided in this Article.

Section 2. Qualification for Membership. Any individual, partnership, corporation or other business entity whose primary business is dealing in the fine arts (paintings, sculpture, drawings and graphics), and who or which has been in such business in the United States for at least five years, shall be eligible for membership in the Association; provided, however, that any individual, partnership, corporation or other business entity whose primary business is dealing in the fine arts, who or which has or had been in such business outside of the United States for at least five years, and who has been in such business in the United States for at least three years, shall be eligible for membership in the Association. Where a dealer is a partnership, corporation or other business entity, the business entity shall be the Member of the Association, but any officer, employee or other designee of the Member may attend meetings of Members or otherwise act on behalf of the Member, and may serve as a Director or officer of the Association or as a member of one or more committees of the Association.

Section 3. Election of Members. A dealer may become a Member of the Association by receiving, at any meeting of the Board of Directors, the approval of two-thirds of the total number of Directors then in office. The Board of Directors shall have the power to establish procedures for election to membership.

Section 4. Membership Classification. The Board of Directors shall have the power to classify Members of the Association into different classes and to establish the qualifications, privileges, dues and initiation fees of each of such classes.

Section 5. Dues: Amount and Method of Payment. Dues, subscriptions and assessments for each class of membership shall be payable in such amounts and on such terms and conditions as the Board of Directors shall from time to time determine. Until otherwise determined by the Board of Directors, there shall be no initiation fee and the annual dues shall be \$200 for each period of twelve months from October 1 to September 30 of the following year, payable on election to membership and thereafter on or before the first day of October in each year. The Board of Directors shall have the power to effect reductions in first year dues for Members who shall be elected in the latter portion of any such twelve months period.



TELEPHONE 232-1177

# TELEPAIR SQUARE POST OF Arts and Sciences SAVANNAH, GEORGIA OF Arts and Sciences

September 12, 1966

Miss Edith Halpert The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Dear Miss Halpert:

Thank you for your letter of the 7th. We are delighted to know that the cast of MOTHER AND CHILD by Zorach is well under way.

The statue will be indoors in the center of a fountain, however, I do not think that the water will splash on the cast.

With all good wishes, I am,

Sincerely yours,

Louis T. Chency 185

Director

LTC/hs

### LEUNARD J. LINDEN

195 WILLIAM STREET, NEW YORK 38, N. Y. MARCLAY 7-3393

September 20, 1966

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York, N.Y.

Dear Edith:

I am sending you herewith two bills for some of the amounts I have laid out in connection with amimating your butterfly.

The biggest bill is \$21. for a fan purchased from Rosetta Electric Company. The other bill enclosed is for \$.79 for a motor.

I have itemized the few other small amounts on the back of the Rosetta Electric Bill for such things as a brass rod, steel rod and miscellaneous fittings. The entire amount laid out comes to \$26\24.

I hope the butterfly is in good health and still operating so I can collect my money from your organization.

Regard

Joshitata expens

9/5/166

T.TL/10

Leonard J. Linden

ior to publishing information regarding sales transaction appropriate and purchases involved. If it cannot be published after a reasonable search whether an artist or rebaser is living. It can be assumed that the information y be published 60 years after the date of sale.

THE UNIVERSITY OF JUDAISM

WEST COAST BRANCH OF THE JEWISH THEOLOGICAL DEMINARY OF AMERICA

5525 SUNSET SOULEVARD . LOS ANGELES, CALIFORNIA SCORE

SCHOOL OF THE FINE ARTS

September 7, 1966

Dear Mrs. Halpert:

Thank you for your kind letter of August 26. The delay in replying was due to staff vacations, as was also the case with your gallery.

We are very much interested in including some of Ben Shahn's silkscreen prints and Abraham Rattner's color lithographs. We have asked Miss Kline of the Jewish Museum to meet with you for joint selection. Please let us know if any of these pieces are available for sale; if so, they would be the only art in the exhibit which would be on sale.

We have asked Miss Kline, following the selection, to be sure that either you or herself send us a listing of the selected pieces for inclusion in our catalog. We would appreciate knowing in advance the expected time of arrival and the shipping cost.

We are writing to Ben Shahn for the twelfth Haggadah page to complete the series. Please use your influence in our behalf to see if it could be included.

If any of the pieces are for sale, please let us know what arrangements you would prefer. It is customary for us to charge 20% commission on the sale of art. Where another gallery is involved, we have often divided the commission evenly. We should know in advance whether we should add our regular commission.

Thank you very much for your kind cooperation. We will be sure to send you copies of the catalog and of the press releases.

Sincerely yours,

Eric Ray

Art Director

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 465 Park Avenue New York, N. Y. 10022 September 30, 1966

Mr. John Davis Hatch
Advisory Coordinator, Fine Arts Program
J.D. Rockefeller Jr. Fine Arts Bldg.
Spelman College
Atlanta, Georgia 30303

Dear Jerry:

When you were here during the Sheeler exhibition, you indicated an interest in his painting entitled BIRD'S NEST. At the time, as you may recall, the estate was blocked, but we have just received word from the attorney stating that we are free to sell a few of the paintings shown - and we are concentrating entirely on museums' "holds".

Won't you please let me know whether you are still interested in this painting, which is now available - as we have a long waiting list and I do want to give you first crack at this.

I look forward to hearing from you soon and hope that you will have occasion to be in New York in the near future. It will be a great pleasure to see #dam's father again.

Sincerely yours,

EOH/tm

September 16, 1966

Mr. Kenneth D. Moskowitz Director American Masters Gallery 810 North La Cienega Boulevard Los Angeles, California 90069

Dear Mr. Moskowitz:

Although we expected to reopen on September 6, we were forced by unusual circumstances to postpone it until the 20th. Enclosed you will find an announcement of the show which should be of special interest in introducing an ancestry to the current so-called new art movement.

I'm pleased that one of the paintings was sold by you and I am adding another enclosure in the form of an invoice.

We will call the 57th Street Branch to arrange for the delivery to the Gallery.

I hope that you will pay us a visit when you are next in New York.

Sincerely yours,

EOH and

Enc. (2)

September 27, 1966

Mrs. Lawrence K. Miller, President The Shaker Community Inc. Hancock, Massachusetts

Dear Mrs. Miller:

In the event that you did not see a copy of Sunday's New York Times Magazine, I am enclosing a sheet which contains an advertisement of a desk "made in Denmark from an American Shaker design".

Needless to say, I was much impressed with the fact that our encestors are being used abroad, changing the pattern - or rather, reversing it. It occurred to me that you, too, would be amused.

No doubt you heard that I was very ill during the summer, which explains why I did not take advantage of your very kind offer. As a matter of fact, I was planning to combine the trip with the opening of the George L.K. Morris show at the Pittsfield Museum, but was obliged to cancel both. I hope that sometime in the near future, Mrs. Sheeler and I can make a special trip to Hancock. It will be a pleasure to see you and the collection.

My very best regards.

Sincerely yours,

BOH/tm

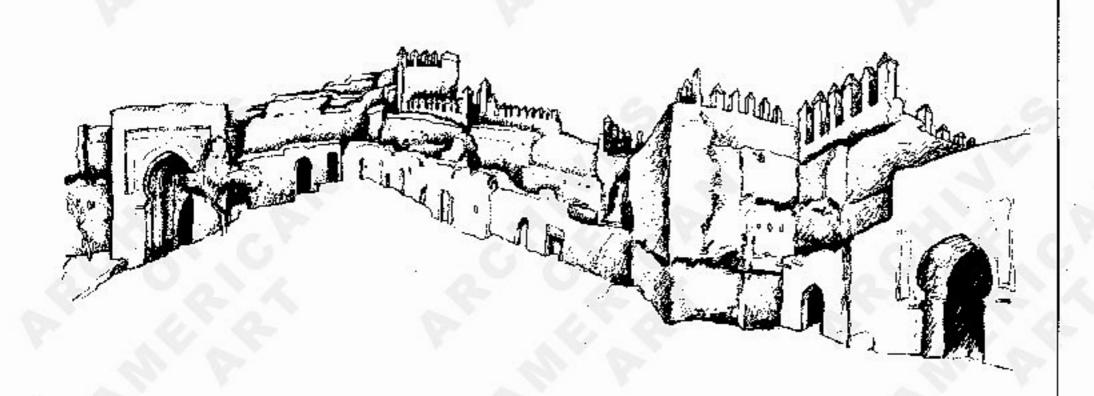
35mm slides and 8x10 black-and-white prints of a cross-section of Martin's works. As you knew Martin at such an early stage of his life, I know you would like to know where time brought him. Also I hope you can be of some advise to me, as one of my great concerns is to see some of his works placed in museums if possible. I would want to donate some if I knew they would be shown; also perhaps I will be able to lay foundations for some future show in the East. But these are just "outloud" thoughts of mine. It would make me very happy if you could be of some advise to me, but I would not be dissappointed if you could not help me in any way. I just want to meet you and want you to know what Martin has done in his life.

I would appreciate greatly a note from you. I assume you travel a lot and there might be a possibility you are out of town and this note does not reach you before my leaving San Francisco. Shall I not hear from you, I will phone you upon my arrival in New York.

Hoping to have the opportunity to meet you, I remain

Sincerely,

Nata Piaskowski



or to publishing information respecting sales transactions, carciners are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abilished after a reasonable search whether an artist or rehear is fiving, it can be assumed that the information y to published 60 years after the date of sale.

Downtown Gallery 165 Park Ave. New York, N. Y.

Dear Sire,

Recently I bought two pictures by Morris
Proderson from the Ankrum Gallery in Los
Angeles. Joan Ankrum mentioned that you
were planning a show of his work for semetime this fall and, since I will be coming
to New York in the next few months I
thought of asking just when the show will
open and about how long you expect it to
run. I am most anxious to see it and
would very much appreciate your letting me
know about the date when you yourselves know.

Thanks very much for your trouble.

Most sincerely,

Dr. David A. Cuamer

5529 S. Ryde Park Blvd. Chicago, Ill. 60615 researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaese is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Larry K. Aiken 1525 Brentwood Drive Evansville, Indiana 47715

September 27

Downtown Gallery 465 Park-Avenue, New York, New York

It is my understanding that your Gallery is the exclusive agent for Ben Shahn. We are most interested in purchasing, if possible, one of Mr. Shahn's original serigraphs.
Is there a Catalogue of his works? Could you suggest how we might, select and obtain one of Mr. Shahn's works?

Sincerely. Mrs. Larryk Aiken BARRY R. PERIL

1401 WALNUT STREET PHILADELPHIA 2, PA

OCUST 8-7777

September 9, 1966

Mrs. Edith Halpert, The Downtown Gallery Ritz Towers-Concourse 57th Street & Park Avenue New York, N. Y.

Dear Edith:

The Pennsylvania Academy of Fine Arts, Peale House, has asked us to supply insurance valuation for purposes of covering the Rattner oil, watercolors, and drawing which we are lending them for their exhibition of Rattner's paintings. I would appreciate it if you could furnish me with an appropriate appraisal that I might, in turn, submit to them.

I hope all is well with you and that we will be able to spend some time together when you come to Philadelphia for this Show. I expect that Marilyn will contact you shortly to see if it would be possible for you to stay with us during this time.

With kindest personal regards, I am,

Sincerely yours,

RR P·w

BARRY R. PERIL

escarchers are responsible for obtaining written permustion ross both artist and practicater involved. If it cannot be established after a reasonable search whether an artist or purchaser is hing, it can be assumed that the information may be published. 60 years after the data of rule.

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September 27, 1966

Mrs. Robert G. Silberstein 17-05 Greenwood Drive Fair Lawn, New Jersey

Dear Mrs. Silberstein:

Although we have recently established a policy of lending works of art only to "professional" institutions, we might make an exception in your case if you are willing to concentrate on the younger artists. The reason for this decision was that we have had a great deal of damage in the less experienced organizations and were forced into this new point of view.

Let me know when your committee plans to be in New York so that we can prepare the material for your selection.

Sincerely yours,

EGH/tm

#### JAY R.WOLF

Sew taith,

I sould not format another season

to open without selling you how much

I feel I owe your. Enjoying art is

learning to look and then see and

then feel. Though I had the rude 
ments when I same to work for you,

it was your gudance - often an
spaken but always there -, which

deepened and refined and broadened

shillette I knew I so want you

ice to publishing information regarding sales transactions earthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be arbitished after a responsible search whether an artist or rephaser is living, it can be assumed that the information y be published 60 years after the date of sale.

September 29, 1966

Miss Edith Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Miss Halpert:

In regards to our conversation of today concerning the Ben Shahn exhibit, May is the best mont for us. Our April and June schedules might be altered if necessary as we would like working with you on this exhibit.

If our letter of September 12th did not reach you, or if you have any other questions, please let us know. We will look forward to hearing from you.

Sincerely,

Leanne B. Heath

LH/ma

September 16, 1966

Mr. Bernard Danenberg 63 Bast 57th Street New York, N.Y. 10022

Dear Mr. Danenberg:

? teller I have just received a bullattin from Mr. Moskowits advising me that our consignment to the Los Angeles Gallery was returned to you with the exception of one painting which had been sold. Although we are not as yet officially open to the public we will be very pleased to have the paintings returned to us any day between 16:00 and 5:00. I might suggest. however, that you phone us in advance.

Incidentally, the attorney for the Weber estate is hounding us for payment for REW YOR, 1914, which we reported as purchased Pebruary 26. Is there any way of expediting a check for the balance? I shall be most grateful.

Sincerely yours,

715 Gov. Nicholls Street New Orleans, La. 70116 Sept. 30, 1966

Miss Edith Halpert. Downtown Gallery 465 Park Ave New York, N.Y.

Dear Miss Halpert:

On July 20th I sent a crate of two Rodin aquerelles by American, rather by Railway Express Agency, hoping to enlist your aid in having them appraised and perhaps sold.

Quite sometime later I had a card from the Express agency saying the crate could not be delivered because the Gallery was closed for the summer to reopen after labor Day. I immediately wrote and asked to have the crate delivered after Labor Day and of course advised that I would be responsible for storgate charges.

I wrote to you July 20th advising you that theshipment had been made, and I believe I sept you a copy of my letter to the Express Agency asking them deliver after labor Day, I wonder if you received my letters.

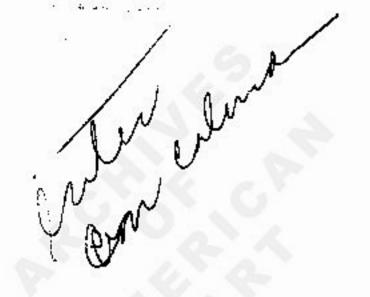
The Rev. William Howard Melish talked to you about the Rodins and you told him that some years ago there were a number of spurious Rodins in circulation, whereupon I tried to get some information to validate my two sketches. I enclose an excerpt from a letter written by an author, Mr. Charles Norman of 12 Rest 11th St., NYC to Mrs. J. R. Fillman. The "Lupu" mentioned is a Count Lupu from whom I purchased the two Rodins.

My most immediate concern is some word from you that the crate has been received from you. Will you please be so kind as to confirm its receipt, even thought you may not have time to write further about the matter. But naturally I would be interested in any other information you might be able to give me at this time.

Thanking you for your concern and cooperation, and with kind personal regards,

Van G. Dominos

James A. Dombrowski



#### FAIRWEATHER . HARDIN GALLERY

141 EAST ONTARIO STREET CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007 Cable Address: FAIRDIN CHICAGO

September 21, 1966

Mrs. Edith Halpert Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Edith:

Many thanks for your nice letter. The two photographs of Marins that you mentioned have never come, but don't bother because I am heading your way next Monday.

If convenient, I would like to come to see you some time <u>Tuesday</u>, and though I know you do not make a practice of lunching out, would you break training once to lunch with me?

I'll give you a ring sometime Monday afternoon, and, needless to say, I am eager to see you.

\_Sincerely, Bed. Sall

Sally H. Fairweather

SHF/s

Dear Mrs. Halpert:

Before going back to Paris Achiam asked me to give you his best wishes. We hope that you recovered completely from your operation and feel well now.

During his stay here we arranged for Achiam a reception and show in our house and garden; it aroused great interest, especially his "Moses" which he carved in white Georgia marble during his stay here.

Subsequently his work was shown at the Civic Center Museum here. I am enclosing the comment on this show in the local press.

We regret that you were not able to see the sculptures while they were in New York; however it would create now problem to bring some of them to New York again.

Sincerely,

610- 65 Avenue, Philadelphia, Pa. 19126

For to publishing information regioning sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or transact is living, it can be assumed that the information my be published 60 years after the date of sale.

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332 -6915



SEPTEMBER 18, 1966

THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK CITY, N. Y. (22)

ATT: MISS EDITH GREGOR HALPERT

DEAR MISS HALPERT!

	ENJO	YED VERY MUCH THE OCTOBER III	THE VISIT WITH YOU AND REQUEST THE FOLLOWING 6000
	(i).	ARTHUR DOVE	74 5/0\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
4	(2).	MAX WEBER	OIL THOSEN DOOR AT SUNSET
2	(3).	MAX WEBER	GOUACHE POTHE MIRROR, 1455 Grande Hoes.
3	(4).4	Kuniyoshi	functionawing GIRL IN FEATHERED HAT, 1432/22 -1/00
2	(5).	HARTLEY	OIL de STILL LIFE, NEW MEXICO (FLORAL) 33 6000-

I SHALL HAVE BUDWORTH PICK UP THIS GROUP TOWARDS THE END OF SEPTEMBER. PORTAL-TO-PORTAL COVERAGE AND ALL HANDLING AND TRANS-PORTATION CHARGES WILL BE COVERED BY THIS MUSEUM.

YOUR GENEROUS ASSISTANCE ON THIS SALES EXHIBITION IS MOST APPRECIATED.

SINCERELY,

ROBERT W. SCHLAGETER DIRECTOR

RWS-LT

The Corcoran Gallery of Art Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

September 13, 1966

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, New York

Dear Edith:

During the week of September 25th, I am going to be in New York and would like to make an appointment to visit your gallery on Wednesday, September 28, 1966, at 4:30 p.m.

Following the appointment, it would be nice if we could have dinner together.

I hope this will be convenient

for you.

Director

HWW:clh

PS I will write you again on the other meder me day or so searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a removable search whether an artist or urchaser is living, it can be assumed that the information aver be published for years after the date of sale.

reptember 7, 1966 Dearext Colth for the delightful time in you were more than generous to give us the horse" as a weatherrane for our home. Pleace come thy und surroundings. Notice by and Bill Lane We wish you a happy new year.

## PALL CORPORATION

GLEN COVE, L. I., NEW YORK 31542, U.S.A.

(BIB) ORIOLE 1-4000 TWX: SIG: 671-6272 CAGLE: PALLCO GLEN COVE

September 12th, 1966.

Mrs. Edith Halpern The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Mrs. Halpern:

Enclosed herewith is check of Dr. David

B. Pall in the amount of \$1,500.00 representing

the September installment on the Max Weber painting,

"TAPESTRY, 1913."

PNS:bsd

Very truly yours,

Peter N. Schwartzman Financial Secretary to Dr. D. B. Pall

#### Article V

#### Resignation

Any Member, Director or officer of the Association may resign at any time. Any resignation shall be in writing and shall take effect at the time specified therein. The acceptance of a resignation shall not be necessary to make it effective. Within five days after termination of membership by resignation or for any other reason, former Members shall return to the Administrative Vice-President of the Association all membership certificates, seals and other indicia of membership.

#### Article VI

#### Special Provisions

Indemnity. Each person who shall have been, or shall be, made a party to any action, suit or proceeding, or against whom a claim shall have been or shall be asserted, by reason of the fact that he, his testator or intestate, is or was a Director, officer or employee of the Association or of any other corporation which he served as such at the request of the Association, shall be, and hereby is, indemnified by the Association against the reasonable expenses, including, but not limited to, judgments, court costs, attorneys' fees and amounts paid in settlement and in compromise, imposed upon or reasonably incurred by him in connection with such action, suit, proceeding or claim, or in connection with any appeal in any such action, suit or proceeding, except in relation to matters as to which it shall be finally adjudged in any such action, suit or proceeding that such Director, officer or employee is liable for negligence or misconduct in the performance of his duties; provided, however, that, in the case of any settlement or compromise, such indemnity shall be effective only if the Board of Directors shall give prior or subsequent approval to such settlement or compromise and shall have been advised by counsel for the Association that the same is in the best interest of the Association and that such Director, officer or employee was not guilty of negligence or misconduct in the performance of his duties with respect to the matter in connection with which such settlement or compromise is made. Such indemnity shall not be deemed exclusive of any other rights to which such Director, officer or employee may be entitled apart from this provision. Any amount payable by way of indemnity shall be determined and paid pursuant to (a) court order, (b) resolution adopted by a majority of the members of the Association entitled to vote, or (c) resolution adopted by the Board of Directors; provided, however, that, if payment is made pursuant to resolution adopted by the Board of Directors, the Association shall within eighteen months from the date of such payment mail to its Members of record at the time entitled to vote for the election of Directors a statement specifying the persons paid, the amounts of the payments and the final disposition of any such action, suit or proceeding.

Sept. 8.1966

The Downtown Gallery 465 Park ave

Genete men\_

have been referred to your familian with the me in the humber one,

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

September 15, 1966

Mrs. Sally H. Fairweather Fairweather-Hardin Gallery 141 East Ontario Street Chicago, Illinois

Dear Sally:

It was so good to hear from you and I'm pleased that you have plans for coming to New York. Please let me know shead so that I can arrange my time accordingly.

Unfortunately, I have very few oils by Marin but these are top examples. Photographs of two which are available are being sent to you under separate cover with the prices listed lightly in pencil and with the other data in ink.

In regard to the Sheeler lithographs, the insurance evaluation should be between \$175 and \$225 as there are none available My artists are so mean to me leaving me with so little to sell when they pass away.

I certainly look forward to your visit. My very best to you and Shirl.

As ever.

POR . --

#### RICHARD B. DAVIS

DAVIS, DELANKY, INC. 101 EAST BET STREET NEW YORK, N. T. 10010

September 12, 1966

Mrs. Edith G. Halpert

Park Avenue
New York, New York

Min to Dear Mrs. Halpert:

Unred It appears the which we which we will It appears that the Stuart Davis painting, which was called "Composition" in the book, "The Moderns", is the same as the one called "Seme"> which is at the Metropolitan Museum.

We will, of course, negotiate directly with the museum for permission to reproduce the painting but wonder if you have an 8 x 10 transparency suitable for reproduction. This should include the Kodak gray scale and Kodak color scale.

Thank you for your cooperation.

Sincerely,

RBDing

oo Mrs. Robert W. Cross Metropolitan Museum of Art October 1, 1966

Miss Lois Bingham, Chief International Art Program 1242 - 24th Street N.W. Washington, D. C. 20560

Dear Lois:

I just came across the receipt form for the Stuart Davis CAFE, PLACE DES VOSCES and, since I am dictating this upstairs, cannot recall whather the damage, of which you were aware, had been officially reported by us. To date we have not had an opportunity to have the picture examined and the damage appraised. Because our restorer was so preoccupied with the many other damaged paintings received by various galleries today, we are obliged to wait for another week or so before she can take the picture to her workshop.

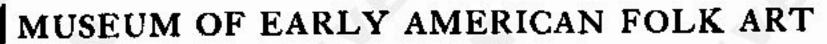
Best regards.

Sincerely yours,

EGH/tm

...

600



49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

September 27, 1966

Mr. Howard Rose The Downtown Gallery 465 Park Avenue New York, N. Y.

Dear Mr. Rose:

In reply to your letter of September 22, we plan to borrow the following pieces for the Time-Life show:

ROYAL PSALMIST by Lucy Douglas
CHARLESTOWN PRISON
MOTHER AND SON by Joseph H. Davis
THE BROWN CHILDREN by William M. Prior
MRS. GEORGE W. BROWN by William M. Prior
MR. GEORGE W. BROWN by William M. Prior
EAGLE WITH BANNER by John Bellamy

We would like to call for these pieces about October 10th and will phone you to confirm this date.

Sincerely yours,

Mongaret Bernstein

Secretary to Mrs. Black

# THE HIGH MUSEUM OF ART

280 PEACHTREE STREET N. E. / ATLANTA, GEORG A 30309 / telephone 876-8232

GUDMUND VIGIBL Director

September 27, 1966

Mrs. Edith Gregor Halpert Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Edith:

I expect to be in New York between the 19th and the 22nd of October to make the selections for our Collectors' Sales Exhibition. I would like to see you at this time and wonder if you would let me know when you would like me to come to the Gallery.

You probably remember our earlier correspondence on this subject and the very tentative list of those artists who we would like to see in the group to be shown here. All of this is, of course, dependent on what you can make available to us.

I am looking forward to seeing you again.

With best wishes,

Sincerely yours,

Director

CV .ah



(ILHELMUS B. BRYAN + 1171 RIDGEWOOD ROAD, N. W., - ATLANTA, GEORGIA 30327

September 22,1966.

Dear Mrs. Halpert;

It is pleasant to have this opportunity to send a note to you about Robert Schlagetter.

We were talking about other matters when he told me of some of his discussions. Let me say first that if he leaves museum work the museums will suffer a serious loss. There are so few competent and honest and effective directors. However it occurs to me that he would be able to serve more museums and collectors by working with you. So I can say that I am indeed happy about this possibility.

His character is excellent, his knowledge wide and his eye good. He is a very hard worker, efficient and effective. People respond to his pleasant personality.

May I hope for you a most happy and successful association? And always my very best to you.

Sincerely yours, B. Buyan

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both writt and purchases involved. If it cannot be established after a remocrable search whether an artist or purchases is living, it can be approved that the information many be sublished followers after the date of sale.

Pamela Spall 32-27 58th Street Woodside, N.Y. 11377

September 13, 1966

The Downtown Gallery 465 Park Avenue New York, New York

Attn: Miss E. Halpert

INVOICE - For secretarial services as follows:

Sept. 12: 10:00 - 5:00 less 1/2 hr. lunch = 6-1/2 hrs.

@ \$3.00 per hour

19.50

Thank you.

# cier to publishing information regarding sales transaction researchers are responsible for obtaining varitten permissing both artist and practicates involved. If it cannot be stablished after a reasonable rearch whether an artist or urchange is living, it can be assumed that the information may be published 50 years after the date of sale.

# Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

September 19, 1966

Mrs. Edith G. Halpert, Director The Downtown Gallery 465 Park Avenue New York, New York 10022

Dear Mrs. Halpert:

We cordially invite you to attend a dinner in honor of the lenders to the exhibition Three Self-Taught Pennsylvania Artists: Edward Hicks, John Kane, Horace Pippin, organized by Leon Anthony Arkus, Associate Director, to be held Thursday evening, October 20, 1966, at six-thirty, at the Pitts-burgh Golf Club, 5280 Northumberland Street, prior to the opening of the exhibition.

We hope very much to have the pleasure of your company. Please let us know whether we may expect you.

Sincerely yours,

I von Roschuit

Director

(black tie)

lor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both esties and purchases involved. If it cannot be ablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.

September 14, 1966

Mr. G. A. Perry Perrish Art Museum 25 Jeb's Lane Southampton, L. I., New York

Dear Mr. Perry,

Englosed is the resterer's estimate for work to be done on Abraham Rattner's ME, THE PEOPLE, which was damaged while on consignment to your massum.

We would appropriate taking care of this matter promptly, as the painting has been premised to easther exhibition early in the season.

Sincerely yours,

Loverd Rose

sion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable scarch whether an artist or surchaser is living, it can be assumed that the information my he published 60 years after the date of sale.

dack Meineman was here yesterday and we have a long, long tells about you and he too is eager to fly to Israel in the near future. Meanwhile I send you my fond regards and rement that I am so happy that you have made a perfect adjustment, deep it wo, kid.

September 30, 1966

Mrs. Helen Kroll Kramer Ein Hod. Israel

Dear Helen:

4 000

1t8

I was delighted to receive your letter and to get so good a report of your new life. It sounds so tempting to me, but the responsibility to my artists and their widows hangs heavily and makes it impossible to include myself in any way. The doctors are all screaming at me because I have not had a vacation and ar still in a constant state of exhaustion. As a matter of fact, I almost made a deal with Knoedler's, which would have relieved me of a great many of the details I can't handle any longer — but the deal was cancelled for excellent reasons.

I could not get anyone in the way of a maid or even a cleaning woman in Newtown, which may sound incredible, and had to give up my stay there and spent most of the summer alone in the Gallery, working an average of 16 to 18 hours a day. Perhaps some miracle will occur and then I will be enabled to live a normal life and will regain some of my energy and enthusiasm.

In any event, if and when this occurs, I will certainly pay you a visit as I miss you greatly. No doubt you have been reading about life in New York, which has become unbearable for practically the entire population what with strikes, lack of help and the overall immorality that has affected not only the general public and the younger generation but the artists as well. I remember in my school days reading about the Stone Age, the Iron Age, etc., but now we have a "Bored" Age, which has produced murder, rane, drug addiction, miniskirts and every other evil conceivable. I am now looking for an apartment where I can have a real kitchen and an ennloyee to take care of my home needs instead of going out to dinner every day or having some kind of much picked up for me by Bill, who is practically a butler, making breakfast for me in the morning and shopping for a cooked meal at night. When I realize that my next show of new work by the few living artists will be the 41st Amnual Exhibition, I shudder and realise that it is time for me to retire. When this occurs, believe me I will be in Ein Hod enjoying the weather, the sea - and of course your comnanionahin.

I am very eager to hear more about the work you have accomplished and whether you are planning to exhibit it publicly, etc. Is there anyone who can take snapshots of the things you have done? I am so eager to see what you have accomplished.



October 1, 1966

Mrs. Edith G. Halpert The Downtown Gallery 465 Park Avenue New York, N.Y. 10022

Dear Mrs. Halpert,

Thank you very much for allowing me to inspect your weathervane stock books on my recent visit to the Gallery. After our first conversation, in Conneticut, it was no surprise to me to discover, from your records, that weathervane favorites, sent me by museums, were originally part of your holdings.

Enclosed are the five photos you lent me. I look forward to recieving the rest I asked for from Mr. Baker.

Also enclosed is a photocopy of Herbert Hemphill's angel and lyre. The resemblance to yours is striking but your's is in much better condition. Not knowing the intracacies of the gallery business it seems to me best if I omit your vane, despite its superior quality, having seen his first. There is another case like this where I found three identical roosters (non-commercial) and three separate owners and it seemed to me more discrete to mention and use only one of them.

Your current show is a delight and makes your point about Pop Art quite well. I really enjoyed seeing it.

Sincerely,

Ken Fitzgrald

P.S. Thauly for the tip on the Nadelman Collection at the New York Historical Society. Were are some nice ones there including a wood silhowelk therough, which is unusual.

Sept. 12, 1966

Mr. Richard B. Freeman Chairman, Dept. of Art University of Emetucky Lexington, Ky. 40506

Bear Mr. Precess:

As I reported to you on June 30, the frame of the following painting was chipped when we received it from Providence. We seturned the painting to the Downtown Gallery on Sept. 3th and they are now reporting the same conditions

NEW ICE PLANT - oil on emvas - 22m40 - 1927

I assume that your authibition insurance covers this.

Will you kindly look into the matter and report to the Donatown Gallery as seen as possible.

Sincerely,

copy of above to Duntun Gallery.

Spercer (

Bues thipple Director

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information sy be published 60 years after the dats of sale.

September 8, 1966

Mrs. Maleolm Chase, Jr. 827 42nd Street West Palm Beach, Florida

Done Mrs. Chaos.

I tried to reach you by phone this afternoon — unsuccessfully — and assume that you are still holiday-ing in Florida, but an sending a copy of this letter to each address.

We had a visitor today who selected a number of impereduct paintings and sculptures, all based on the theme of the HAMD, symbolizing creativity.

We were unusually generous in our leans, as this exhibition is in homoge to the Jesse Jones Center of smale and dance, etc. — a very important cultural asset to the town of Houston, Texas. She was greatly impressed on seeing a photograph of your Hartley painting, ENOTING ROPE, which Mr. Rose showed her, and asked whether it would be possible to include this outstanding work. Needless to say, the work will be fully covered by insurance (please raise the figure), and all costs of packing and transportation will the borne by the berrower. The deadline is rather close. All other details will follow, if, as I hope, you will agree the the please.

Incidentally of Local possibly viggle out of the Smitheonian deal in connection with the Sheeler, I will advise you inscitately. Meanwhile I hope that you and Mr. Chaos have had a happy summer, and that I will have the pleasure of social you after we re-open on September 20th.

With best regards,

Sincerely yours,

P.S. The dates of the show are October lat to the 30th.

## UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART COLLEGE OF ARTS AND SCIENCES

September 23, 1966

Ars. Edith Gregor Halpert The Downtown Gallery Ritz Towers Concourse 57th and Park Avenue New York, New York

Dear Mrs. Halpert:

The Art Gallery of the University of Maryland would like to plan for its major exhibition of this academic year a show entitled "Arthur Dove, the Gollage Years." This exhibition would feature work dome by Arthur Dove between 1924 and about 1930, and is related to a most interesting study of Dove 's work by one of our graduate students here with attention given to a relationship between Dove's collages and oil paintings and American Folk Art.

In this exhibition we would like to include as many of Dove's collages as we possibly can; examples of folk art; and a small selection of collages by the few American contemporaries such as Joseph Stella who worked in this media. Since the number of Dove collagesis extremely limited, we must borrow all, or nearly all that are known, for the show to be a success. With this in mind, we are writing to you to ask if you would lend to us the following works: "Ten Cent Store;" "The Critic"; "By the Seaside"; "Long Island"; "Huntington Harbor III"; "Rhapsody in Blue"; "Part I"; and "Italian ChristmasTree".

We can promise you excellent handling of these works and they will be shown in our guarded, fire-proof gallery. Naturally, the art gallery will assume the cost of insurance and transportation. There will be an illustrated catalogue to accompany this show.

I hope very much that we may count upon your assistance in this project which should be a valuable contribution to our knowledge of one of America's most creative 29th century artists. I know the exhibition will be enjoyed and appreciated not only by our own student body but also by the general Washington public.

Sincerely yours,

William H. Gerdts

Acting Gallery Director

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

W. P. MARSHALL CHAIRMAN OF THE BOARD TELEGRAM

PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegrata

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APT 14E 465 PARK AVE NYK
RECOGNIZE THE CHANGE TO WORK WITH YOU AS A GREAT OPPORTUNITY.
AM SENDING CURRICULUM VITA UNDER SEPARATE COVER. I KNOW I CAN
JO A GOOD JOB FOR YOU IN ALL ASPECTS OF GALLERY MANAGEMENT,
RECORDS, PUBLICITY, CATALOGUE LAYOUT, DIRECT MAIL CONTACTS,
LECEIVING AND HANDLING WORKS OF ART, RECORDS, INSTALLATION,
TORAGE TECHNIQUES, INVENTORY, PUBLIC CONTACTS, SUPERVISION
OF OTHER STAFF, AND ETC. AN CONFIDENT THAT RESPONSIBILITY FOR
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9TH YEAR. NEW BUDGET YEAR EFFECTIVE JAN 1967 WILL HAVE 10-0/O
SALARY INCREASE SETTING CHARLOTTE INCOME AT \$13,200. EXPECTED
NEW YORK DIFFERENTIAL IN STATE AND CITY INCOME TAXES, RENTS

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September 30, 1966

Miss Agnes Mongan, Associate Director Fogg Art Museum, Harvard University Cambridge, Massachusetts

Dear Miss Mongan!

During the Charles Sheeler exhibition of his paintings which he had retained in his home and never offered for sale, you indicated special interest in his SELF PORTRAIT, which even I, during the forty years of association with the artist, did not know existed. At the time I advised you the estate was blocked and promised to let you know when the lawyer for the estate gave me the green light and Mrs. Sheeler still insists that she would rather have the SELF PORTRAIT in a museum than withhold it for the remainder of her life. Therefore, I am writing to you.

If you are still interested in this painting (#1 on the list), there are two other institutions which are interested also, not only for its quality but also for "archives". But personally I would prefer to have it at the Fogg because of my personal association, going way back to Dr. Sacks and subsequently with you and other members of the museum. I will be very grateful if you will let me know in the very near future regarding your wishes in the matter.

Best regards.

Sincerely yours,

EGH/tm

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ior to publishing information regarding sales transactions, nearthest are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a masonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.

September 13, 1966

Mr. Barry R. Peril 1401 Valuat Street Philadelphia 2, Pennsylvania

Bear Mr. Peril,

In reply to your letter of the 9th, the approximate current insurance valuations for the Ratiner paintings you are lending to Peale House are:

W.C.	Color Study for Cargoyle in Flames	\$10,000
	Window Cleaner in Yellow Study for Gargoyles	2,750 350

Sincerely years,

House's Bone

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ESSEX COUNTY SECTION national council of Jewish Women, Inc.

BURN AVENUE, MILLBURN, NEW JERSEY 07041

# AMERICAN ART AT MID-CENTURY Exhibition and Sale

September 21, 1966

DearMrs. Halprin,

We are proud to announce our annual "American Art at Mid-Century" exhibition to be held at Graulich's, 369 Park Avenue, Orange, New Jersey from December 3rd through December 7th, 1966. This exhibit and sale, regarded by many professionals as the state's outstanding art show, last year had an attendance of 12,000 and gross sales of over \$85,000.

Please sign the enclosed card and return it to us as soon as possible, advising us of the availability of the artists you represent, and corroborating the percentage of commission previously agreed upon. As you know, in dealing with galleries, our policy is to work on a percentage of your commission which is deducted from your list price.

Within the next few weeks wewill contact you for selections to be made between October 21th to November 15th.

Thank you for your courtesy and cooperation.

Sincerely yours,

Mrs. Gerald Shorofsky

Selections Administration Chm.

3 Deven Drive

West Orange, New Jersey

201-731-6337

### COMMUNITY SERVICES

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Council Center-Newark 4 Suburben Clube Friendly Visiting Senior Service Corps Service to Foreign Bern Overbrook Friendly Visiting Reo. Canteens for Retarded

MENTAL HEALTH Prospect House Occupational Center for Handicapped Nurseries for Retarded Newark-Orange-Bifd.

### PUBLIC AFFAIRS

Leon), State & National Advancement of Human Welfare, Democracy and Interna-tional Understanding through Education

### OVERSEAS

Ship-A-Box . . . Hebrew University High School, Graduate and Volunteer Fallowshipe

THRIFT SHOPS

September 7, 1966

Mrs. E. Halpert Downtown Gallery 465 Park Avenue New York, New York

Dear Mrs. Halpert:

In keeping with our conversation, this date, Quaker Storage will pick up 29 paintings and 2 pieces of sculpture, if they are ready, on Tuesday, September 13th, at 10 A.M. The paintings and sculpture are to be delivered to The Peale House in Philadelphia, Pa.

Hoping the above meets with your approval, I remain

Very truly yours,

Herman Smulyan

Traffic Manager

HS/er

cc:Miss Ruben Peals House

United Van Lines

